



This is a digital copy of a book that was preserved for generations on library shelves before it was carefully scanned by Google as part of a project to make the world's books discoverable online.

It has survived long enough for the copyright to expire and the book to enter the public domain. A public domain book is one that was never subject to copyright or whose legal copyright term has expired. Whether a book is in the public domain may vary country to country. Public domain books are our gateways to the past, representing a wealth of history, culture and knowledge that's often difficult to discover.

Marks, notations and other marginalia present in the original volume will appear in this file - a reminder of this book's long journey from the publisher to a library and finally to you.

Usage guidelines

Google is proud to partner with libraries to digitize public domain materials and make them widely accessible. Public domain books belong to the public and we are merely their custodians. Nevertheless, this work is expensive, so in order to keep providing this resource, we have taken steps to prevent abuse by commercial parties, including placing technical restrictions on automated querying.

We also ask that you:

- + *Make non-commercial use of the files* We designed Google Book Search for use by individuals, and we request that you use these files for personal, non-commercial purposes.
- + *Refrain from automated querying* Do not send automated queries of any sort to Google's system: If you are conducting research on machine translation, optical character recognition or other areas where access to a large amount of text is helpful, please contact us. We encourage the use of public domain materials for these purposes and may be able to help.
- + *Maintain attribution* The Google "watermark" you see on each file is essential for informing people about this project and helping them find additional materials through Google Book Search. Please do not remove it.
- + *Keep it legal* Whatever your use, remember that you are responsible for ensuring that what you are doing is legal. Do not assume that just because we believe a book is in the public domain for users in the United States, that the work is also in the public domain for users in other countries. Whether a book is still in copyright varies from country to country, and we can't offer guidance on whether any specific use of any specific book is allowed. Please do not assume that a book's appearance in Google Book Search means it can be used in any manner anywhere in the world. Copyright infringement liability can be quite severe.

About Google Book Search

Google's mission is to organize the world's information and to make it universally accessible and useful. Google Book Search helps readers discover the world's books while helping authors and publishers reach new audiences. You can search through the full text of this book on the web at <http://books.google.com/>



In 169.4.5

Faulty:

p. 16, 33

27, 36

61, 82

78, misprint

90, 81

~~71, 106 cards~~

107, 127 and

137, 138

138, 7

142, 90

144, 14

156, 22

182, 13

**Harvard College
Library**



THE GIFT OF
CHARLES HALL GRANDGENT

CLASS OF 1883

PROFESSOR OF ROMANCE LANGUAGES
EMERITUS

156.

0

Dante

La Divina Commedia

Notes on Inferno

By H. F. Tozer

Oxford

At the Clarendon Press

1902

✓ Dn 169.4.5

HARVARD COLLEGE LIBRARY
GIFT OF
CHARLES HALL GRANDGENT
JANUARY 14, 1933

H

AN ENGLISH COMMENTARY ON DANTE'S 'DIVINA COMMEDIA'

INFERNO

CANTO I

PREFATORY NOTE ON DANTE'S CONCEPTION OF HELL.

HELL, as conceived by Dante, is a vast funnel-shaped cavity, extending from the neighbourhood of the earth's surface to its centre. The area which is thus formed is divided into nine concentric circles, which descend one below the other, gradually narrowing, until the pit of Hell is reached, where Lucifer is stationed. In each of these circles a different form of sin is punished; and the upper part of the area, containing the first five circles, is assigned to the less heinous sins; the lower part, containing the four remaining circles, to the more heinous sins. The latter of these portions, which is called the City of Dis, is separated from the former by a strong wall of circuit. Within the gate of Hell, but on the hither side of the Acheron, beyond which stream the first circle commences, is a sort of Ante-Hell, in which the pusillanimous, or those who did neither good nor evil, are punished, together with those angels who were neutral at the time of Lucifer's rebellion. The first circle is the *Limbus*, which contains the souls of the virtuous heathen and of unbaptized children; the suffering of these is confined to regret for their exclusion from the presence of God.

In his journey through Hell Dante follows a leftward course throughout, that direction being intended to signify that the forms of sin which he passes become steadily worse as he descends. In contrast with this, his course through Purgatory is continuously towards the right hand.

The time occupied by Dante's transit through the Inferno is between twenty-four and twenty-five hours.

ARGUMENT.—Dante loses his way in a dark forest, and when at last he has escaped from this, and has regained the sunshine, he finds himself at the foot of a hill, which he proceeds to ascend. But his progress is impeded by the sight of three beasts—a panther, a lion, and a wolf—which stop his way, and he gradually retreats into the forest. There he espies a human figure, which he summons to his aid. This proves to be the spirit of the poet Virgil, who undertakes to conduct him through the regions of Hell and Purgatory, intimating at the same time that under other guidance he may visit Heaven also; and Dante departs in his company.

LINE 1. Nel mezzo, &c.: 'midway in the course of our mortal life,' i.e. at thirty-five years of age, in accordance with the saying of the Psalmist, 'The days of our age are threescore years and ten,' Ps. xc. 10. Dante was born in 1265, and consequently his 'conversion,' which was the turning-point of his spiritual life, and which he ascribes to the effect of his Vision upon him, took place in 1300. This date was a marked one, both in the history of the time, as being the great year of Jubilee, and in Dante's career, since it was the year of his Priorate at Florence.

2, 3. **selva oscura:** by this is meant, allegorically, 'the world' in the unfavourable sense of the term—the social influences which darken a man's perception of the truth, and prevent him from seeing the right path. Similarly in *Conv.* iv. 24, ll. 123-6, Dante uses the term 'the wood of error of this life' for the world and its temptations—'l' Adolescente, ch' entra nella selva erronea di questa vita, non saprebbe tenere il buon cammino.' **Che, &c.:** 'where (in which wood) the right way was lost.' If, with Witte and Scartazzini, *Chè* (accented) is read, the meaning will be 'for the right way was lost to me'; this explains why Dante found himself in the wood of error.

4-6. **quanto a dir**, &c. : 'as for describing that wood . . . , which at the mere thought of it renews my fears, 'tis a hard task.'

7. **Tanto è amara**, &c. : understand *questa selva* ; the sufferings of the life of worldliness are hardly exceeded by the pains of death.

8, 9. **del ben**, &c. : of his conversion. **altre cose** : the horrors of the wood, which otherwise he would not willingly recall.

10. **I' non so ben**, &c. : the deadening influence of sin prevented him from tracing the manner and the stages of his fall.

12. **Che** : the antecedent is *punto* ; 'at the moment when I deserted the way of truth.' *Che* is frequently used for 'when,' especially where, as here, the preposition which supplies that meaning is found with the antecedent.

13, 14. **un colle** : this hill, which in l. 78 is said to be 'principio e cagion di tutta gioia,' is the Mountain of Salvation—'the hills from whence cometh help,' Ps. cxxi. 1—which is enlightened by the beams of divine grace (ll. 16-18), but has to be reached by the steep ascent of perseverance. **valle** : the *selva* ; cp. Inf. xv. 50, 'mi smarri' in una valle.'

17, 18. **pianeta** : the sun, which represents allegorically the light of God's grace. According to the astronomy of the period the sun was one of the planets. **altrui** : 'persons,' 'men' ; the word is here used in a general sense ; cp. Inf. ii. 89.

20, 21. **nel lago del cor**, &c. : 'had settled in my heart's depths' ; **lago** is used of the heart as being the receptacle of the blood. **pieta** : 'distress' ; Dante uses *pieta* only in the sense of 'sorrow,' 'distress'—not, like *pietà*, for 'pity.'

26, 27. **a rimirar lo passo** : 'to look back on the wood through which I had passed,' i. e. on the life of sin from which he had escaped. **Che non lasciò**, &c. : 'which never suffered a soul to escape alive' ; i. e. the life of sin (if persevered in) leads to inevitable ruin.

28-30. **ei** : for *ebbi* ; this form was used by other writers of Dante's period ; see Moore, *Text. Crit.*, p. 259. **Sì che**, &c. : this implies that he was ascending the hill, because in mounting the lower foot is that on which the weight of the body is thrown.

32. **lonza** : 'panther' ; the three beasts which are here introduced—the panther, the lion, and the wolf—were suggested by Jer. v. 6. The primary allegorical meaning of these is three forms of temptation—lust, pride, and avarice—which present themselves to

the converted soul on its upward course; the *lonza* is thus interpreted in Inf. xvi. 108, the *lupa* in Purg. xx. 10. The prevalence of pride and avarice (or greed) in Florentine society at this time is noticed in Inf. vi. 74, 75; that of corrupt living in Purg. xxiii. 94 foll.

37. *dal*, &c.: 'at morning prime'; for this use of *da* cp. Par. xxxi. 118, *da mattina*, and the expressions *da mane*, *da sera*.

38-40. *quelle stelle*: the constellation of Aries, in which the sun is in the early spring; it is this season of the year which is here intended. In the middle ages the world was believed to have been created at the vernal equinox. *quelle cose belle*: the heavenly bodies.

42. *Di*: lit. 'concerning'; take with *bene sperar*—'good hope of escaping or conquering that beast.'

46-8. *venesse*: archaic for *venisse*. *che l' aer ne temesse*: the expression is hyperbolic, expressing the excitement of Dante's feelings at the moment—an instance of the 'pathetic fallacy.' Cp. Tennyson's *Godiva*, where, as she is described as riding naked through the town—

'The deep air listened round her as she rode,
And all the low wind hardly breathed for fear.'

49. *Ed una lupa*: understand *parea che contra me venesse*. If *E d' una* is read, it must be *la vista* (l. 45) *d' una lupa*.

54. *dell' altezza*: of reaching the height.

55. *quale è quei*, &c.: the turn of the tide of fortune against the money-making man, and his consequent despondency, is introduced to illustrate Dante's discouragement arising from the check to his upward course.

58-60. *senza pace*: 'merciless.' *là*: to the darkness of the *selva oscura*. *tace*: 'doth not shine'; for a similar transference of the impressions of one sense to another cp. Inf. v. 28, 'loco d' ogni luce muto.'

61. *rovinava*: 'was hastening down to,' lit. 'falling down'; the *basso loco* is the *valle* (l. 14) of the *selva*. Allegorically, 'while I was speeding on my downward way towards the life of sin.'

63. *Chi*, &c.: 'one who appeared enfeebled by long silence'; i.e. he looked like one who, from long want of commerce with other human beings, had lost vitality. Dante thus describes the impression made on him by a disembodied spirit, which he now sees for the

first time; he doubted whether he could be 'very man' (*uomo certo*, l. 66), though he had the aspect of a man (cp. Inf. vi. 36, *lor vanità, che par persona*). *Fioco*, wherever it occurs in the *Div. Com.*, signifies 'feeble,' 'faint,' and it is used both of the bodily powers, as in Inf. xxxiv. 22, and of the voice, as in Inf. iii. 27. In the present passage, as it refers directly to Chi, it is more natural to take it of the former. Every interpretation of the passage which turns on the *sound* of Virgil's voice—as, 'hoarse from long disuse of speech,' and Cary's, 'whose voice seemed faint through long disuse of speech'—is excluded by the fact that he had not yet spoken. Blanc's view, that it means 'one whose long silence seemed to show him faint' (*Versuch*, p. 12), avoids this error, but is open to the objections (1) that, as Virgil appears suddenly to Dante, there was no great opportunity for long silence; (2) that Dante's doubt as to Virgil's being *uomo certo* seems to arise from something in his appearance rather than from his not speaking at once.

68. *Lombardi*: observe the anachronism; similarly in Par. vi. 49 the Carthaginians are called Arabs, and in *Conv.* iv. 5, ll. 160-4, the Gauls are called Frenchmen.

70. *sub Iulio*: if this means 'when Julius was head of the state'—and it probably does so, for to Dante Julius Caesar was the first of the dynasty of the Caesars—it is an error, for Virgil was born in 70 B.C., and at that time even the first triumvirate had not been formed. But if it means 'in the time of Julius,' it is admissible, since Julius Caesar was already a prominent man at that time. The use of Latin in *sub Iulio* is probably due to its being a date in Roman history; cp. *ab antico* in Inf. xv. 62. *tardi*: various explanations are given of this; perhaps the best is, that Virgil had not risen into prominence before Caesar's death in 44 B.C.

73. *giusto*: Aeneas is described by this epithet in Virg. *Aen.* i. 544, 545, 'quo iustior alter Nec pietate fuit,' &c.

77. *il dilettooso monte*: the *colle* of l. 13.

83. *il lungo studio*: an evidence of this is found in Dante's frequent quotations from Virgil's poems, which amount to about two hundred; see Moore, *Studies*, i. p. 4.

87. *Lo bello stile*: i. e. his poetic taste, as already manifested in his lyric poems.

89. *saggio*: on the mediaeval estimate of Virgil's knowledge see Prefatory Note to Canto II.

91. **altro viaggio**: the nature of this journey Virgil describes below in ll. 114 foll.

94. **gride**: archaic for *gridi*. Similar archaisms in the vowel endings of the inflexions of the verbs will be found in the rhymes throughout the poem. It may here be remarked once for all that Dante does not arbitrarily alter the forms of words for the sake of the rhyme, though he employs every available license in producing variety, e. g. by using archaic, dialectic, Latin, Provençal, and other forms. The chief archaic and dialectic forms in the *Div. Com.* are to be found in Nannucci, *Voci usate da Dante in grazia della rima*, and Blanc, *Grammatik der ital. Sprache*.

95. **la sua via**: the way that she guards.

100. **Molti son, &c.**: from speaking of the general character of avarice Virgil passes to its influence in Italy, where it was the moving power in a variety of intrigues.

101. **il veltro**: 'the greyhound.' The discussion of the question, Who is meant by this expression? has given birth to a considerable literature. It has been interpreted of Christ, of an unknown but hoped-for saviour of Italy, of Henry of Luxemburg, and of Can Grande della Scala of Verona. The principal points in the description of the personage referred to—viz. his most prominent virtue, and the scene of his influence (see the notes on ll. 103, 105)—are suitable to Can Grande, if we allow for the vagueness which is inseparable from an oracular intimation like the present; and the term *veltro* is most easily explained as referring to the name Can Grande, and to the mastiff on the coat of arms of the Scaligers. When we add to this that Can Grande was a strong supporter of the imperial cause, which Dante had so much at heart, and that he was a prominent patron and entertainer of the poet himself, it is not unnatural to suppose that Dante was, at least indirectly, referring to him. But at the same time the function which he assigns to the *veltro* in what follows is evidently one of too widely extended influence to be restricted to any local potentate; so that we are led to the conclusion that the poet intends that his words should also bear a more extended application as pointing to a 'coming man'—a ruler who was to be both politically and socially the regenerator of Italy. Such a personage is again foreshadowed in the *dux* of *Purg.* xxxiii. 43, where also the expressions used cannot be limited in their application to any definite person.

103-5. **peltro**: 'pewter,' i.e. lucre; the meaning is, 'he will not be greedy either of land or lucre.' This virtue is specially attributed to Can Grande in Par. xvii. 84. **nazion**: 'dominion.' **tra Feltro e Feltro**: between Feltre near Belluno towards the north and Montefeltro in Romagna towards the south. The territory thus indicated was the scene of the greater part of Can Grande's operations in the imperial cause.

106. **umile**: 'in her low estate.' As it is Virgil who speaks, and characters from the *Aeneid* are introduced in the next two lines, this epithet is probably borrowed from *Aen.* iii. 522, 'humilemque videmus Italiam.' The meaning 'low-lying' in which Virgil there uses it—for he is describing the low ground of the heel of Italy—is inapplicable here; and consequently we must suppose that Dante has made him adapt the word to his present purposes in speaking of the depressed condition of Italy in the thirteenth century.

107, 108. **Cammilla**, &c.: in Virgil's description in the *Aeneid* of the struggle between the Trojans and the native races for the possession of Italy, Nisus and Euryalus met their deaths on the side of the former (*Aen.* ix. 433-45), Camilla and Turnus on the side of the latter (*Aen.* xi. 831; xii. 952).

111. **invidia**: the envy of the devil which caused the Fall of man; cp. Wisd. ii. 24, 'Through envy of the devil came death into the world.' With the Fall sin arose, and in particular the sin here mentioned, covetousness.

112-4. **me'**: = *meglio*, 'benefit.' **loco eterno**: Hell; cp. Inf. iii. 8, 'io eterno duro.'

117. **Che**, &c.: as regards the construction—**Che** and **ciascun** are in apposition, and the latter is the subject to **grida**, which consequently is in the sing. number. The meaning is, 'who one and all invoke the second death,' i.e. express their longing for annihilation; cp. Inf. iii. 46 and xiii. 118, in both which passages *morte*, in the sense of extinction, is used of those already dead. Instances of the use of *gridare* in the sense of *chiedere* *gridando* are given in the *Vocab. Tramater*. Others take **grida** in the more usual sense of 'proclaim,' and **la seconda morte** as the state of the damned after the final judgement, when their torments will be increased after they have reassumed their bodies; for this cp. 'the second death' in Rev. ii. 11; xx. 14.

118. color: the souls in Purgatory.

122. Anima: Beatrice.

126. per me si vegna: 'that any should enter by my guidance.'

134. la porta di san Pietro: the gate of Purgatory, the keys of which are entrusted by St. Peter to the angel that guards it; cp. Purg. ix. 117, 127.

CANTO II

PREFATORY NOTE ON THE POSITION OF VIRGIL AND BEATRICE IN THE POEM.

The office which Virgil discharges in the *Divina Commedia* is that of being Dante's guide in his journey through Hell and Purgatory. In the allegory of the poem he symbolizes human reason in its highest development, while Beatrice, who conducts the poet through Paradise, represents theology or revealed truth; this is clearly explained in Purg. xviii. 46-8. Thus in the first two *Cantiche*, where moral questions—the punishment which sin brings in its train, and the discipline by which its injurious effects can be remedied—are being treated of, the knowledge with which Virgil is gifted suffices for Dante's guidance; but in the third section of the poem, which deals with spiritual truths and heavenly mysteries, the aid of an inspired teacher is required for his instruction. The relation in which Dante's two guides stand to one another is shown in the Earthly Paradise, where, as soon as Beatrice appears on the scene, Virgil, the object of whose mission is now accomplished, disappears (Purg. xxx. 49).

We may assume that Dante's primary reason for assigning to Virgil so prominent a place in the action of the poem was his sense of the debt which he owed him in respect of the formation of his own poetic style. This feeling on his part towards the Roman poet he definitely expresses in Inf. i. 85-7. He also admired him as being in the *Aeneid* the poet of the Roman Empire, the belief in which institution was the basis of his own political creed. At the same time it was only natural that Dante should select him to be the representative of human intelligence, in consequence of the extraordinarily high estimate that was formed of his powers during

the middle ages. From various causes, in the minds of the vulgar Virgil had come to be regarded as a powerful magician, and among the learned the character almost of omniscience was attributed to him; while Christian teachers—chiefly owing to the supposed prediction of the birth of Christ contained in his Fourth Eclogue—in some cases ranked him among the ancient Prophets. Dante himself in *Inf.* i. 89 addresses him as *famoso saggio*; and in *Purg.* xxii. 73 Statius is made to attribute his conversion to Christianity to his prophecy. (See on this subject Comparetti, *Virgil in the Middle Ages*; trans. by E. F. M. Benecke.) Dante also no doubt felt that the fact of his companion and guide being a famous poet would contribute to the treatment of the subject an element of grace and sympathy which would otherwise be lacking; and this result of their spiritual affinity constantly impresses itself on his readers in the courteous and affectionate relations which they feel to exist between them.

ARGUMENT.—Dante discloses to Virgil his doubt, whether he is qualified to undertake the proposed journey. Virgil, in order to restore his confidence, describes how Beatrice—at the instigation of Dante's special saint, St. Lucy, who in turn had been prompted by the Blessed Virgin herself—had descended from heaven to Limbo, where he was, to implore him to rescue his brother poet from danger. Dante, being thus assured of the protection of heaven, professes himself ready to start without delay.

LINE 1. *Lo giorno se n' andava*: the time is the evening of Good Friday, April 8, 1300. That the day was Good Friday is clearly implied by what is said in *Inf.* xxi. 112 (where see note). That the year was 1300 A.D. has already been deduced from what is said in *Inf.* i. 1 concerning Dante's age at the time of his Vision; and in that year according to the calendar Good Friday fell on April 8. From the determination of Good Friday evening as the time of Dante's entrance into Hell, it further follows that he passed the Thursday night preceding in the *selva* (*Inf.* i. 21), and that the whole of Good Friday was occupied by the struggle with the Beasts and his meeting with Virgil. It should be noticed that Eastertide 1300 is carefully observed throughout the *Div. Com.* as the date of Dante's Vision, so that all references in the poem to events of a later date than this are to be regarded as prophetic.

(For additional proofs of the points mentioned above see Moore's *Time-References in the Divina Commedia*, pp. 6 foll.)

4-6. *la guerra*: 'the painful struggle.' *ritrarrà*: 'will recount'; cp. Inf. iv. 145. *che non erra*: not 'unerring,' 'infallible,' but 'which does not stray,' as being fixed intently on its purpose.

7. *O Muse*: Dante defends the use of poetical invocations in his letter to Can Grande, *Epist.* x. § 18, ll. 306-12. Observe that the invocation, which in the two other *Cantiche* occurs in Canto I (Purg. i. 8; Par. i. 13), is here found in Canto II, the reason being that Canto I is introductory to the whole poem. This is also the explanation of there being thirty-four Cantos in the Inferno, whereas there are thirty-three in the other parts. *ingegno*: 'spirit of genius,' of which the Muses are the representatives.

8. *scrivesti*: sc. on the tablets of memory; cp. Inf. xv. 88.

12. *alto passo*: 'hazardous transit' through the world of spirits. *alto* adds a superlative force to the substantive, like that of 'supreme' in English; and so in the present connexion may mean 'dread,' 'momentous,' or 'hazardous.'

13-5. *di Silvio lo parente*: Aeneas, whose son Silvius is mentioned in *Aen.* vi. 763. *Corruttibile ancora*: 'while still clothed in human flesh'; cp. 1 Cor. xv. 53, 'for this corruptible,' &c. *secolo*: 'world'; Virgil in the sixth Aeneid has described Aeneas' visit to the world of spirits. *fu sensibilmente*: 'was there in the body,' not in a vision.

16-9. *Però*, &c.: 'Wherefore, if the adversary of all evil (God) was gracious to him, in consideration of the mighty result which was to proceed from him (viz. the Roman Empire), and the person (the Emperor), and his greatness, this cannot but approve itself to a reflecting mind.' According to Dante's political views, which he has developed in the *De Monarchia*, the Roman Empire was the embodiment of the true principles of government, and the type to be followed in succeeding ages. *i*: = *gli*; cp. Inf. xxii. 73; Par. xxix. 17. *il chi, e il quale*: these expressions are the *quis* and *qualis* of the Schools; *quale*, lit. 'of what sort,' i. e. how great.

20. *alma*: 'fostering.' *suo impero*: note the synizesis, *suo im-* being pronounced as one syllable.

22-4. *a voler dir lo vero*: this form of asseveration seems to be a profession of faith on Dante's part in the relationship of the

Empire and the Church which is here implied; perhaps also it contains an apology to Virgil for giving a Christian interpretation (and therefore a different one from his) of the foundation of the Roman Empire. *maggior*: the most exalted of that name.

25-7. *onde*, &c.: 'for which thou dost celebrate him,' in the sixth *Aeneid*. *Intese cose*, &c.: the meaning is:—He heard the prophecies concerning the Roman Empire, which gave him confidence to conquer Italy, and so to cause the foundation of Rome, the future seat of the Papacy.

28-30. *Andovvi*, &c. St. Paul, the 'chosen vessel' (Acts ix. 15) was caught up to the third heaven (2 Cor. xii. 2). *vi* = *ad immortale seculo*, l. 14. *conforto*, &c.: 'support (derived from the sight of the spiritual world) to faith, which is the starting-point,' &c.

31-3. *io perchè venirvi*: 'why should I come thither'; the infin. is used, because it is a rhetorical question, which does not expect an answer, and it is hurriedly uttered. *il crede*: 'believes this,' viz. that I am worthy.

34-6. *se del venire*, &c.: 'if I consent to come,' lit. 'if I resign myself in the matter of coming.' For the use of *abbandonarsi* cp. *Purg.* xvii. 136; *Par.* xvii. 108; xxxi. 75. *me' ch' io non ragiono*: 'better than I express it in words.'

39. *dal cominciar*, &c.: 'withdraws wholly from what he has begun.'

41. *Perchè*, &c.: 'so that through reflexion I cancelled the enterprise.'

45. *offesa*: 'impeded,' as by a stumbling-block; 'the impediment that checks thy spirit is cowardice.'

48. *falso veder*: 'mistake of sight.'

52, 53. *sospesi*: 'in the intermediate state'—a condition intermediate between salvation and damnation, that of Limbo; cp. *Inf.* iv. 45. *donna*: Beatrice; see l. 70.

55. *la stella*: for 'the stars' generally. Cp. *Vita Nuova*, § 23, ll. 176, 177, 'Poi mi parve vedere appoco appoco Turbar lo Sole ed apparir la stella'; *Conv.* iv. 19, ll. 30, 31, 'Siccome è 'l cielo, dovunque è la stella'; also the use of *la fiammella* for *le fiammelle* in *Inf.* xvii. 33.

56. *soave e piana*: take in *sua favella* with this—'in sweet low tones,' lit. 'sweet and low in her manner of speaking.'

60. *quanto il moto lontana*: the meaning is 'to the end of time,' lit. 'as far as motion extends into the distance,' the motion being that of the heavenly bodies, by which time is determined. *mondo* is also read here, and it is difficult to decide whether this or *moto* is right. As regards the authority of the MSS., the balance is slightly in favour of *mondo*; on the other hand, *moto* is the harder of the two to explain, and therefore the less likely to have been substituted for another reading (see Moore, *Text. Crit.*, pp. 270-272). The general meaning with *mondo* is practically the same as with *moto*, viz. 'to the end of the world,' lit. 'so long as the world is ever moving onward.' Some authorities regard *lontana* not as a verb (for *si lontana*), but as an adj., agreeing with *fama*; in this case the construction will be, 'la fama durerà tanto lontana ('so far into the distant ages') quanto il moto (or, mondo) durerà.'

61. *L' amico*, &c.: 'one whom I love, but fortune loveth not.'

66. *Per quel*, &c.: 'from what I have heard'; this is explained in ll. 107, 108.

67. *parola ornata*: 'skill in speech'; cp. *parole ornate* in Inf. xviii. 91.

70. *Beatrice*: on the position which she occupies in the scheme of the poem see the Prefatory note to this Canto.

74. *Di te mi loderò*: 'I will express myself pleased with thee'; this is the proper meaning of *lodarsi di*; cp. Inf. xxii. 84, 'ciascun se ne loda.' It is noticeable that the present passage implies that the consciousness of God's approbation could be a source of happiness to a spirit in Limbo. This view seems to be corroborated by a passage in the Appendix to St. Thomas Aquinas' *Summa*, Q. 1, Art. 2, referring to the position of unbaptized children in Limbo, who were excluded from heaven for the same cause as the virtuous heathen, viz. from the lack of Christian faith and baptism. 'Quamvis pueri non baptizati sint separati a Deo quantum ad illam coniunctionem quae est per gloriam, non tamen ab eo penitus sunt separati, immo ei coniunguntur per participationem naturalium bonorum; et ita etiam de Ipso gaudere poterunt naturali cognitione et dilectione.'

75. *tacette*: for *tacque*; cp. Inf. xxvii. 98.

76-8. *sola per cui*, &c.: the meaning of this, as addressed to Beatrice, is, 'It is only by means of Theology, i. e. the knowledge of Divine truth, that the thoughts of man rise above this sublunary

sphere.' The first of the concentric spheres which form Dante's heaven is that of the moon (see Prefatory Note to Canto I of the *Paradiso*); and as this is the nearest to the earth, which is the centre of the system, it is the smallest—*ha minor li cerchi sui*. Thus the expression 'everything contained by that heaven'—*ogni contento Da quel ciel*—is equivalent to 'everything sublunary.' The idea which is embodied in these lines was probably suggested to Dante by a passage in Cicero's *Somnium Scipionis*, with which work we know from *Par. xxii. 133 foll.* that he was familiar. It is there said of the sphere of the moon (§ 4)—'Infra autem iam nihil est nisi mortale et caducum praeter animos munere Deorum hominum generi datos: supra lunam sunt aeterna omnia'; after which it is added (§ 6)—'haec caelestia semper spectato, illa humana contemnito.'

79-81. These lines must be taken in connexion with what follows in l. 82, *Ma dimmi la cagion, &c.* Virgil assures Beatrice of his anxiety to comply at once with her request, but at the same time his longing for an explanation of her willingness to descend from heaven to hell overpowers his desire to do so. First he says, with polite extravagance of speech, 'obedience to your behests comes to me all too late, even were it already paid,' in other words, 'I would readily, and more than readily, obey on the spot'—'but,' he adds, 'I am anxious first to ask a question.' *talento*: 'desire.'

82-4. *che*: 'for which (reason),' 'why.' *centro*: according to Dante the earth was the centre of the universe, and hell extended from just within the surface of the earth to its centre. *ampio loco*: the highest or Empyrean heaven, the seat of the Blessed, which embraces the other spheres of Paradise; cp. *Purg. xxvi. 63*, 'più ampio si spazia.'

85. *saper cotanto addentro*: 'to know so much of the heart of the matter,' 'investigate the matter so closely.'

89. *altrui*: 'persons,' 'men'; cp. *Inf. i. 18*; *Purg. iv. 54*.

91. *sua mercè*: 'thanks to him,' an elliptical expression.

94-6. *Donna è gentil*: the Blessed Virgin is meant, who symbolizes ~~prevenient grace~~. Her name, like that of Christ and other sacred names, is not allowed to be pronounced in Hell; see note on *Inf. iv. 53*. *impedimento*: 'the hindrance to Dante's onward course.' *ove*: 'to deal with which.' *Sì che, &c.*: 'so that she mitigates the strictness of God's judgement,' i. e. she causes mercy to prevail against justice in Dante's case.

97. **Lucia**: St. Lucy, the martyr of Syracuse, who represents illuminative grace. This idea arose from her name (*Lucia* from *lucē*), and for this reason she is represented in art as carrying a lamp (Jameson, *Sacred and Legendary Art*, vol. ii. p. 614).

98. **il tuo fedele**: this expression implies that Dante was a devotee of St. Lucy. This was probably due to her being the patron saint of those who suffered from diseases of the eyes (Jameson, *op. cit.*, p. 617), for Dante tells us that he was affected by weakness of sight, first through weeping for the loss of Beatrice (*Vita Nuova*, § 32, ll. 1-4), and afterwards from the effects of overmuch reading (*Conv.* iii. 9, ll. 149-153).

100-2. **nimica**, &c.: gentleness was one of St. Lucy's characteristics. Probably, as the term *crudelitas* in Aquinas is used of 'over-severity in punishment,' it is implied here that she would naturally second the efforts of the Virgin to cause mercy to triumph over justice. **che**: 'I who was sitting'; or perhaps, 'where,' the notion of place being supplied by the antecedent *loco*. **con l'antica Rachele**: cp. Par. xxxii. 8, 9.

103-5. **loda di Dio vera**: cp. *Vita Nuova*, § 26, ll. 17-19, 'Ed altri dicevano: Questa è una meraviglia; che benedetto sia lo Signore che sì mirabilmente sa operare.' **uscìo per te**: it was his determination to celebrate Beatrice which caused him to devote himself to study, and thus to rise to distinction; *ibid.* § 43, ll. 1-7.

108. **la fiumana**, &c.: 'the rushing torrent, than which the sea is not wilder,' lit. 'over which the sea may not boast itself.' **Fiumana** signifies 'a full rushing stream.' The meaning of the passage is not literal, but spiritual and allegorical. The rushing stream is the 'world,' and the death which threatens Dante is spiritual ruin.

113, 114. **parlare onesto**: 'skill in speech,' like the *parola ornata* of l. 67. **e quei**, &c.: the meaning apparently is:—'and those who have heard and imitated it'; cp. Inf. i. 86, 87.

118, 119. **volle**: for *volle*; cp. Inf. xxix. 102. **quella fiera**: the wolf; cp. Inf. i. 49-54.

121, 122. **Dunque che è?** this is the answer to Dante's objections as to his fitness for the journey. **allette**: for *alletti*, 'give entrance to'; *allettare* is from Lat. *adlectare*, 'to entice,' 'invite,' frequentative of *allicere*; cp. the use of *allettarsi* for 'to find entrance' in Inf. ix. 93.

128. *gl' imbianca* : 'lightens upon them'; cp. *Par.* vii. 81.

132. *franca* : 'resolute.'

142. *alto e silvestro* : 'deep and wild.' For *alto* in this sense cp. *Inf.* xvi. 114, '*alto burrato*.' The meaning 'deep' is suitable here, because the way lay through a valley (*Inf.* i. 14); and its association with *silvestro* suggests that it is a descriptive epithet. *Cammin silvestro* for 'wild road' occurs again in *Inf.* xxi. 84.

CANTO III

ARGUMENT.—Dante, following Virgil, passes through the gate of Hell, after reading the inscription over it. He then enters the vestibule of Hell, a space on the hither side of the river Acheron, where are punished the souls of the pusillanimous and indifferent, together with the angels who were neutral at the time of Lucifer's rebellion. When the Poets reach the bank of the Acheron, they find there Charon, and a crowd of spirits whom he is preparing to ferry across in his boat. An earthquake now occurs, by which Dante is overpowered and loses consciousness.

LINES 5, 6. The three qualities here mentioned—power, wisdom, and love—represent the three Persons of the Trinity; cp. *Conv.* ii. 6, ll. 62 foll., where Dante speaks of '*la Potenza somma del Padre*,' and '*la somma Sapienza del Figliuolo*,' and '*la somma e ferventissima Carità dello Spirito Santo*.' In the *Paradiso* *amore* or *primo amore* is several times used as a name of the Holy Spirit; cp. *Par.* vi. 11; x. 1; xiii. 57, 79.

7, 8. *Dinanzi a me*, &c. : Hell was created at the time of the fall of the rebellious angels, and at that time the only things that existed were the *cose eterne*, i.e. the angels, the heavens, and other imperishable things. *io eterno duro* : 'I endure everlastingly,' *eterno* being adverbial. If *eterna* is read, it agrees with *io*, i.e. *la porta* of l. 11.

12. *duro* : 'appalling'; and *sospetto* in l. 14 means 'timidity,' as in *Inf.* ix. 51. If *duro* is taken as 'hard to comprehend,' *sospetto* must mean 'doubt'; but the former interpretation is probably right, because ll. 14, 15 are in imitation of the words of the Sibyl to Virgil, when he enters the infernal regions (*Aen.* vi. 261), '*Nunc animis opus, Aenea, nunc pectore firmo*.'

13. **accorta**: 'well-advised,' as being acquainted with the region and its influences.

16-8. **io t' ho detto**: see Inf. i. 114 foll. **il ben dell' intelletto**: the knowledge of God, in which the spiritual happiness of man consists.

22. **Quivi**: they have now passed the gate of Hell, and have entered the vestibule (see the Argument to this Canto). This vestibule is a creation of Dante's own.

25. **Diverse**: 'strange,' as in Inf. vi. 13; vii. 105; xxii. 10. The word gets this meaning from that of 'different from our experience.'

27. **fioche**: 'faint,' in contrast to **alte**; cp. 'sospiri, pianti ed alti guai' in l. 22. **suon di man**: smiting the hands together in despair.

28-30. **s' aggira**: 'swirls.' **senza tempo tinta**: 'dark for evermore.' **quando, &c.**: 'when the wind blows like a whirlwind.'

31. **orror**: 'terror.' The majority of the MSS. here read **error** (Moore, *Text. Crit.*, p. 275); but **orror** is almost certainly right, the passage being imitated from Virg. *Aen.* ii. 559, 'At metum primum saevus circumstetit horror.'

37. **quel cattivo coro, &c.**: the neutral angels, like the vestibule itself, seem to have been a conception of Dante's own. The contempt which he expresses for them corresponds to that which he elsewhere displays towards persons who were neutral in their views, whether political or otherwise.

40, 41. **Cacciarli, &c.**: 'the heavens expelled them lest their brightness should be dimmed by their presence, and the depth of Hell refuses to receive them.' Observe that their expulsion took place *once for all*, whereas the refusal to receive them was *permanent*; this accounts for the difference of tense between **Cacciarli** and **riceve**. The failure to perceive this gave rise to the reading *Caccianli*.

42. **Chè, &c.**: the meaning is:—'so that (as a consequence of their being admitted) the criminals in Hell should be able to glory in seeing them, who had not rebelled against God, but had been cowardly, in the same condemnation with themselves.' To prevent this they are excluded from Hell by the divine laws.

46. **morte**: this in their case is extinction, the *seconda morte* of Inf. i. 117.

49, 50. **lassa**=*lascia*; cp. *lassi* in Inf. ii. 18. **Misericordia**,

&c.: 'mercy disdains them and justice too.' Observe the sing. vb. with two subjects; Dante often avails himself of this use for the sake of the rhyme.

53, 54. **girando**: 'moving hither and thither.' **indegna**: for *indegnata*, 'it appeared to me to scorn delay.' The punishment of dull apathy is to be kept in restless movement, goaded on by stings, and treated with ignominy. Their having all to follow one banner implies the want of individuality in their characters.

59, 60. **Vidi e conobbi**: this implies that the person spoken of was some one personally known to Dante. It is usually regarded as being Pope Celestine V, who abdicated within a year of his election in 1294. Dante refers again to his **rifiuto** in *Inf.* xxvii. 105. The Poet's view of the Papal office would naturally lead him to regard such an act with great disfavour, and so far the identification is suitable; but a doubt arises with regard to it, from its being uncertain whether Dante could have seen Celestine.

64. **sciaurati**: for *sciagurati*. **mai non fur vivi**: cp. *Conv.* iv. 7, ll. 106, 107, 'veramente morto il malvagio uomo dire si può.'

70. **mi diedi**: 'I set myself to look.'

71 foll. The greater part of the remainder of the Canto was suggested by Virg. *Aen.* vi. 268 foll. Besides Charon's boat and the crossing of the Acheron, the following may be noticed as the most striking points of resemblance between the two passages: the description of Charon, *lanose gote*, l. 97 ('canities inculta,' *Aen.* vi. l. 300); *occhi di bragia*, l. 109 ('stant lumina flamma,' l. 300); the appearance of the Acheron, *livida palude*, l. 98 ('vada livida,' l. 320); the faint light, *foco lume*, l. 75 ('sub luce maligna,' l. 270); the shades crowding to the stream, *di trapassar sì pronte*, l. 74 ('concursus ad amnem,' l. 318); and the simile of the leaves in autumn, *Come d'autunno*, &c., l. 112 ('Quam multa in silvis auctumni frigore primo,' &c., l. 309).

73. **costume**: 'ordinance.'

76. **Le cose ti fien conte**: Virgil explains them in ll. 121 foll. **conte**: 'known,' 'clear'; cp. *Inf.* xxi. 62. *Conto* is the Lat. *cognitus*.

80, 81. **Temendo no**: cp. *Inf.* xvii. 76. The usage corresponds to that of the Lat. *vererè ne*. **mi trassi**: 'I restrained myself,' 'abstained.'

83. **bianco per antico pelo**: similarly in *Purg.* i. 34, 35, it

is said of Cato, 'Lunga la barba e di pel bianco mista Portava, e i suoi capegli simigliante.' Charon in the Inferno is intended to be a sort of prototype of Cato in the Purgatorio.

91. *per altri porti*: 'by another port,' viz. the port for the crossing to Purgatory. The souls bound for Purgatory met at the mouth of the Tiber, and were ferried across from there by an angel; see Purg. ii. 100, 101. Charon means that Dante was not a condemned soul, and therefore ought not to pass by the way of Hell, but by that of Purgatory. The form of expression in ll. 91, 92 is elliptical, and as it stands it seems to involve a contradiction. In 'per altri porti Verrai a spiaggia,' *spiaggia* would mean the *further* bank, while in 'Verrai a spiaggia per passare' it would mean the *hither* bank. Charon's meaning is 'per altri porti verrai a spiaggia, non verrai qui per passare.'

93. *Più lieve legno*: the *vasello leggero* of Purg. ii. 41, in which the souls were ferried to Purgatory.

94-6. *non ti crucciare*: 'be not indignant' at having to transport him. *colà*: in Heaven. *dove si puote*, &c.: 'where power accompanies will.'

106. *si ritrasser*: 'they congregated,' lit. 'drew in,' 'drew together.'

110, 111. *le raccoglie*: i.e. in his boat. *s'adagia*: 'delays to enter.'

112-4. *si levan*: 'are stripped off.' *Vede*: for a similar act attributed to a tree Scartazzini compares Virg. *Georg.* ii. 82, 'Miraturque novas frondes.' *Rende* is also read, but it has less authority, and is *lectio facilior*.

117. *per cenni*, &c.: 'at (lit. because of) his signals, as a bird (falcon) at his recall.'

128, 129. *E però*, &c.: 'and therefore, if Charon is distressed on thy account, thou canst clearly understand now what his words imply.' The cause of Charon's vexation is that the laws of Hell are being broken by an uncondemned soul being admitted (ll. 88, 89). This implies that he recognizes Dante as 'anima buona,' and therefore destined to be saved. Virgil gives a pleasant interpretation to Charon's threats.

130. *Finito questo*: 'when Virgil had ceased speaking.'

CANTO IV

ARGUMENT.—When Dante wakes, he finds himself on the other side of the Acheron, and the Poets now enter the first Circle of the Inferno. This is Limbo, or the abode of the virtuous heathen and unbaptized infants, whose suffering is confined to the longing, without the hope, of seeing God. When Dante inquires whether any spirits had ever been delivered from this spot, Virgil answers that Christ, when He descended into Hell, released the souls of the Patriarchs and many others. They now perceive a bright light in the distance, and as they approach it they are met by Homer and three other of the greatest poets of antiquity, who greet Virgil on his return, and allow Dante to be numbered in their company. They all enter a noble castle, within which on a verdant meadow are assembled a number of famous historical personages, and also a group of philosophers and men of science, among whom Aristotle holds the most conspicuous place. Leaving these, they pass into the darkness of the second Circle.

LINE 2. *tuono* : we learn from l. 9 that this was the concentrated sound of the lamentations in Hell.

7. *la proda* : this is the rim of the first and uppermost Circle of the Inferno. We are not told how Dante was transported hither across the Acheron. Similarly at the beginning of Canto VI it is not explained how he passed while in a state of unconsciousness from the second into the third Circle.

11. *per ficcar* : 'for all my fixing'; cp. Inf. xvi. 93, *per parlar*. More usually *per che* with the subj. is used to give this sense, as in l. 64.

13. *cieco mondo* : the world of those who are spiritually blind, on whom the light of God and reason never shines; cp. Inf. vi. 93.

16. *del color* : of his pallor.

22. *la via lunga, &c.* : 'the length of the journey urges haste.'

24. *primo cerchio* : this is Limbo, in which place are found the unbaptized infants and the virtuous heathen—those who were excluded from Heaven only through lack of baptism and of the knowledge of the true faith. Dante repeats this in Purg. vii. 25-36.

The Patriarchs also were believed to have previously been in this abode, but they were delivered from it at the time of Christ's descent into Hell. The Schoolmen generally divided Limbo into two parts, the *Limbus Patrum* and the *Limbus Infantium*; Aquinas, however, says (*Summa*; *Partis* iii. *Supplementum*, Q. 69, Art. 6) that while the *L. Patrum* and *L. Infantium* differed in the character of their reward or punishment, the position of the two was probably the same, only the *L. Patrum* was above the *L. Infantium*.

25, 26. **secondo che**, &c.: 'as far as I could judge from hearing.' **Non avea**, &c.: 'there was naught of lamentation beyond sighs.' **avea** = *vi era*; cp. *ha* for *vi è* in Inf. vii. 118. Blanc remarks (*Gram.*, p. 483) that this use is common in Boccaccio. **ma' che**, 'except,' is the Lat. *magis quam*.

28. **duol senza martiri**: this is exactly the view of Aquinas, *Summa*, 3. Q. 52, Art. 2; 'non puniuntur poena sensus (by physical pain) propter peccatum actuale, sed solum poena damni (by feeling what they have lost) propter peccatum originale.'

30. **D' infanti e**: hiatus between vowels in separate words, as here—**infanti | e**—is very rarely admitted by Dante, unless the former of the two is accented; but, strange to say, *i* is unelided before *e* three times in this Canto; cp. l. 73, *onori | e*; l. 122, *conobbi | Ettore*.

34-6. **mercedi**: 'deserts,' arising from good works. **parte della fede**: 'an article of the faith.'

41. **sol di tanto offesi**: 'we only suffer thus far'; for **offesi** in this sense cp. *offense* in Inf. v. 109.

45. **sospesi**: 'suspended,' i. e. in a negative condition, which is neither happiness nor misery, but deprivation of the presence of God; cp. Inf. ii. 52.

47, 48. **per voler**, &c.: 'from the wish to certify myself concerning that faith (the Christian faith) which overpowers all error.' Dante regards the truth of Christianity as indisputable, but he desires to fortify his belief in it by verifying the fact of Christ's Descent into Hell, which is an article of the Creed. There is much to be said, however, for the interpretation 'from the wish to be certain with such faith as masters all error.'

49. **Uscicci**: 'did any go forth from hence.' The use of *ci* for *di qui* occurs again in *trasseci*, l. 55; cp. *uscirci* in Inf. xxiii. 130.

51, 52. **coperto**: 'veiled'; what was implied, though not

expressed, in Dante's question is, 'Is it true that Christ descended into Hell and delivered the souls of the Patriarchs?' **nuovo**: Virgil died in 19 B. C.

53. **un possente**: Christ. His name—like certain other names, which are sacred either in themselves or from some association attached to them, as God, the Blessed Virgin, and Beatrice—is not allowed to be mentioned in Hell. A similar feeling is shown in the case of the Sun, as being God's dispenser of light; for though the name of that luminary occurs in a few places in Dante's account of Hell (e. g. Inf. vii. 122; xxvi. 117; xxviii. 56), yet no computations of time are made by it, the Moon being referred to instead.

56. This line and those which rhyme with it are ten-syllable lines. The justification of this exceptional metrical usage is that one of the rhyming words (here **Noè**) is a proper name accented on the final syllable. This explanation applies to six others out of the total number of fourteen groups of ten-syllable lines in the poem, viz. Inf. xx. 70, *può, co, Po*; xxviii. 32, *Al, qui, così*; xxxii. 26, *Osteric, Tambernica, cric*; xxxii. 62, *Artù, più, fu*; Purg. iv. 68, *Sion, orizzon, Feton*; xii. 41, *Gelboè, te, fe*. See further in notes on Inf. xxxi. 145, and Purg. xxiii. 74.

57. **ubbidiente**: this is equivalent to the title 'servant of God,' which is five times applied to Moses in Scripture. As a mere epithet the word would be out of place here.

60. **per cui, &c.**: 'for whose sake he (Jacob) served so long,' viz. two periods of seven years; Gen. xxix. 20, 30.

64. **Non lasciavam, &c.**: 'we did not halt on our way, for all his converse.' **perchè**: 'for all that,' 'however much,' as in Inf. viii. 121 and elsewhere. **dicessi**: for *dicesse*; cp. *chiudessi* in Inf. ix. 60.

68, 69. **di qua dal sonno**: 'on the hither side of the place of my repose,' i. e. from the entrance to the first Circle, where he awoke, l. 1. **foco**: the light here mentioned proceeds from, or is associated with, the *castello* (see ll. 103-6). The idea of it was suggested by Virg. *Aen.* vi. 640, 'Largior hic campos aether et lumine vestit Purpureo,' in which passage the abode of the blessed spirits is described. It represents allegorically human reason, the light of which, proceeding from the good and wise heathen, illuminates that half of the dark Circle of the Inferno in which they are (**emisperio di tenebre**).

70, 71. *Di lungi*, &c.: 'we were still distant from it a space, but not so far,' &c.

74. *cotanta onranza*: sc. that of being in the light, while the rest are in darkness.

77. *nella tua vita*: i. e. among living men.

86. *spada*: Homer holds the sword as being the poet of a warlike epic, the *Iliad*.

89. *Orazio satiro*: Dante calls Horace 'magister noster Horatius' in *De Vulg. Eloq.*, ii. 4, ll. 33, 34. *Satiro* means 'moralist' rather than 'satirist,' for Dante's writings furnish no evidence of his acquaintance with Horace's *Satires*. In like manner he does not speak of him as a lyric poet, for the *Odes* of Horace were almost unknown in the middle ages (Moore, *Studies*, i. pp. 28, 29).

90. After Virgil, Ovid and Lucan are the poets whom Dante quotes most frequently—Ovid about 100, Lucan about fifty times. Next to them comes Statius, whom Dante glorifies in the *Purgatorio* (Moore, p. 4).

91-3. *Perocchè*, &c.: 'because each of them enjoys, as I do (lit. 'corresponds with me in'), the name (of poet), which was proclaimed by the solitary voice (l. 79), therefore they do me honour.'

94-6. *la bella scuola*: the five poets here introduced are quoted together in the *Vita Nuova*, § 25, ll. 72-97; in the *De Vulg. Eloq.*, ii. 6, ll. 79-81, the specimen poets whom Dante names are Virgil, Ovid, Statius, and Lucan. *Di quei signor*, &c.: 'of those masters of the highest flight of song, which soars,' &c.

99. *di tanto*: 'thereat'; cp. *a tanto*, 'thereupon,' Inf. ix. 48.

104, 105. *cose*, &c.: 'high themes, which it is as becoming not to mention now, as it was becoming to discuss them there.' The high themes, we may suppose, were the principles of the poetic art; to discuss them in that company was delightful, to retail them now would be out of place.

106-10. *nobile castello*, &c.: the Castle of Limbo and everything connected with it are regarded as allegorical. The castle itself is philosophy, and its seven walls, by which the eminent heathen are marked off from the rest, are the seven virtues. The seven gates by which it is entered are the seven subjects of learned study, which form the Trivium and Quadrivium of the Schools, and

which Dante elsewhere compares to the seven Heavens of the Planets (*Conv.* ii. 14, ll. 55-8). The river is oratory (cp. *largo fiume di parlar* in *Inf.* i. 79, 80); and this the wise pass over dryshod, because they are not dependent on the influence of persuasion.

111. *prato*, &c.: this feature is taken from Virg. *Aen.* vi. 638, 'Devenere locos laetos et amoena vireta.'

115. *dall' un de' canti*: 'on one side of the meadow'; cp. *Inf.* ix. 46, *dal sinistro canto*.

118-20. *diritto*: 'in front of us.' *Che*, &c.: 'so that my spirit is exalted at having seen them.' For the sentiment cp. *Par.* xvi. 18, 'Voi mi levate sì, ch' io son più ch' io.' *ne* is resumptive of *del vederli*, and *esalto* is used as if reflexive.

121-3. *Elettra*: not the Greek heroine, but the mother of Dardanus the founder of Troy; cp. *De Mon.* ii. 3, ll. 68-76, where Dante quotes Virg. *Aen.* viii. 134, 135; 'Dardanus, Iliacae primus pater urbis et auctor, Electra, ut Graii perhibent, Atlantide cretus.' *compagni*: these are personages connected with Troy and its offspring Rome, especially Hector, the defender of Troy, Aeneas, who transferred the kingdom to Italy, and Caesar the founder of the Roman empire. *occhi grifagni*: 'falcon eyes'; Suetonius (*Vita Caesaris*, § 45) speaks of his black and lively eyes—'nigris vegetisque oculis.' Possibly Dante got the idea from some traditional description.

124-6. The characters in this tercet are from the *Aeneid*. Camilla has already been mentioned as one of the martyrs of Italy (*Inf.* i. 107); Latinus is introduced because of his alliance with Aeneas, Lavinia because she became Aeneas' wife. Penthesilea forms a pendant to Camilla, because she died fighting for the Trojans, while Camilla fought against them; but her name seems to have been suggested to Dante by its occurring in a simile about Camilla (*Aen.* xi. 662), who like her was an Amazon (*ibid.* 648; cp. i. 490).

128. *Julia* is the daughter of Julius Caesar, who married Pompey. Marcia is introduced as being the wife of Cato; cp. *Purg.* i. 78 foll.: Cornelia as being 'the mother of the Gracchi.'

129. *solo in parte*: 'by himself apart'; *in parte*, like *a parte*, bears this meaning. This solitary position is assigned to Saladin because he is of a remote race and country; see note on *Inf.* xii.

118. He is mentioned here as a specimen of an exalted character

because of his magnanimity, to which reference is again made in *Conv.* iv. 11, l. 126.

131. *il Maestro*, &c. : Aristotle, who in the middle ages was called 'the Philosopher' *par excellence*.

134-8. In these lines the leading Greek philosophers are enumerated.

136. *a caso* : the reference is to the atomic view of the origin of the world which Democritus held. Cicero, who here is Dante's authority, explains this as if Democritus maintained that the world had come into existence by chance—'concurso quodam fortuito,' *De Nat. Deor.* i. 24. In reality this was not Democritus' opinion.

139. *accoglitore del quale* : collector of information on the qualities of plants. Dioscorides wrote a work on plants, chiefly from the point of view of their medical qualities.

140-4. The characters whom Dante presents to us in the course of his poem are wont to be introduced in a somewhat bewildering fashion, but something of method may usually be found in the grouping. Thus here, in consequence of the rhythmical connexion between music and oratory, Cicero (*Tullio*) is placed between the fabled musicians Orpheus and Linus ; and after Seneca, who represents Moral Philosophy (*Seneca morale*), and the mathematicians Euclid and Ptolemy, come the writers on medicine, Hippocrates, Galen, Avicenna (*Cent. x*), and Averroës (*Cent. xii*). *morale* : the special reason why this epithet is introduced here, is to distinguish Seneca the philosopher from Seneca the writer of tragedies. Strange as it now appears, the view was commonly held in the middle ages that the works on these two subjects which bear the name of Seneca were produced by two separate persons ; and this is Boccaccio's opinion in his note on this passage.

144. *Averrois* : he wrote a commentary on Aristotle's works, and both he and Avicenna were famous in the West from their study of the Aristotelian philosophy.

145-7. *ritrar di* : 'give an account of.' *al fatto*, &c. : 'my tale falls short of the reality,' i. e. much is omitted. In other parts of his poem also Dante speaks of the omissions necessitated by the limits which he had assigned to himself. See *Purg.* xxxiii. 136-41 ; *Par.* xxxii. 139-41.

148. *La sesta*, &c. : 'the company of six (i. e. the six poets) is reduced to two,' viz. Dante and Virgil.

150, 151. *che trema*: sc. through the influence of the *bufera infernal*, which prevails in the next Circle (Inf. v. 31). This is contrasted with the *aura queta* of this Circle, which is only moved by sighs. *non è che luca*: 'there is nothing to give light.'

CANTO V

ARGUMENT.—In the second Circle the sin of unchastity is punished, the sinners being borne hither and thither in a great tempest, and buffeted by it. At the entrance Minos, the judge of the dead, is stationed, by whom the spirits, when they have confessed their sins, are dismissed to their appointed place in Hell. Minos warns Dante against proceeding farther, but Virgil explains to him that his journey is ordained by Heaven. Among the most conspicuous instances of incontinency which are seen in this Circle, Semiramis, Dido, Cleopatra, and Achilles are pointed out to Dante. His attention is especially attracted by two spirits moving in company, and these at his request approach to converse with him. They are Francesca da Rimini and her lover Paolo Malatesta, and the former of these relates to him the story of their passion and their fall.

LINES 2, 3. *men loco*: as the Circles of the Inferno are concentric, they become narrower as they descend. *pugne a guaio*: 'goads (the sufferers) to lamentation.'

4. *Minos*: Minos is the judge of the dead, as he is in Virg. *Aen.* vi. 432, 433. Like Charon and other personages who will be met with below, he is a figure borrowed from classical mythology. One or more such personages are attached to each of the Circles of Hell, and these are either Guardians of those Circles, or Representative Figures; and a symbolical resemblance is usually, though not always, traceable between the Figure and the sin punished in the Circle over which he presides. In the present instance there is no such resemblance, because the character of Minos is determined by his function of judge. The grotesqueness of these figures, as they are introduced into the *Div. Com.*, seems to have been largely due to Dante's regarding the heathen gods as devils, following, no doubt, the statement of St. Paul to that effect in 1 Cor. x. 20. It

was reserved for Milton to infuse an element of dignity into the portraiture of devils; in Dante the majesty (so to speak) of guilt is found in the powerful, but perverted, human characters who occur here and there in his Inferno.

6. *manda*, &c.: he dispatches the criminal to his appointed place of punishment according to the number of the folds he ties; this is explained in the following lines. *avvinghia* is used absolutely.

7. *mal nata*: 'born in an evil hour'; cp. Inf. xviii. 76, and *ben nati* in Purg. v. 60.

11, 12. *Cignesi*, &c.: the process is again described in Inf. xxvii. 124, 125. *gradi*: Circles of the Inferno.

18. *l'atto*, &c.: 'the performance of that dread function.'

21. *pur*: as this word is often used with verbs in the sense of 'to do nothing else than,' perhaps here it means, 'why persist in clamouring?'

22, 23. *fatale*: 'destined,' i. e. appointed by Providence. *Vuolsi*, &c.: cp. Inf. iii. 95, 96, where Virgil addresses the same words to Charon.

25. *incomincian*. In the vestibule of Hell lamentations and fierce exclamations were heard (Inf. iii. 22 foll.), but Limbo had intervened, where there were only sighs; here first the acute cries of woe caused by the pains of Hell resound.

28. *d'ogni luce muto*: for the form of expression cp. Inf. i. 60, 'dove il Sol tace.'

31. *che mai non resta*. It should be remarked that throughout the scheme of the Inferno a correspondence, either real or symbolical, is traceable—sometimes more, sometimes less clearly—between the sins which are expiated and the retributory punishments which are inflicted. This idea is found also in the *De Imitatione Christi*, i. 24. 3, 4, where it is said, 'In quibus homo peccavit, in illis gravius punietur. . . . Nullum vitium erit, quod suum proprium cruciatum non habebit.' In the present instance, where the correspondence is symbolical, the wild and ceaseless movement to which the unchaste are exposed represents the violent, uncontrolled passion, the restless want of self-command, which they displayed in their lifetime. The darkness, also (*aura nera*, l. 51), symbolizes the darkening, blinding influence of carnal sin.

32. *rapina*: its 'furious rush' which sweeps them along; cp. *Conv.* ii. 6, ll. 149, 150, 'la rapina del Primo Mobile.'

34. *alla ruina*: the definite article *la* seems to imply that *ruina* is something with which the reader is already acquainted. This is in favour of the explanation which takes *ruina* to mean, like *rapina* above, the 'headlong rush' of the storm. In this case what is said here must be intended to refer to the spirits when they first reach their place of torment. 'As soon as they find themselves face to face with the fury of the tempest, thereupon (*Quivi*) arise,' &c.

37-9. *Intesi*: 'I conceived'; Dante does not tell us how he came to this conclusion, but implies that it was 'borne in upon him' by what he saw. *Enno*: archaic for *sono*; cp. Par. xiii. 97. *talento*: 'the desires.'

40 foll. *E come*, &c. Both the similes which follow express rapid, rushing, continuous motion, but the two represent different features—the starlings the restless movement of the spirits, the migratory cranes the cries uttered by them. Of the latter Bewick says (*British Birds*, vol. ii. p. 31), 'The course of their flight is discovered by the loud noise they make, for they soar to such a height as to be hardly visible to the naked eye.' Probably Dante had in his mind Virg. *Aen.* x. 264-6, 'quales sub nubibus atris Strymoniae dant signa grues, atque aethera tranant Cum sonitu, fugiuntque Notos clamore secundo.'

46. *lai*: 'dirges'; cp. *tristi lai* in Purg. ix. 13. It is the Provençal *lais*, 'a lay.' For the crane as typical of sorrowful laments cp. Is. xxxviii. 14, 'Like a crane or a swallow so did I chatter.'

49. *briga*: 'harassing movement,' 'whirl.'

54. *favelle*: 'tongues,' i. e. 'nations' or 'races,' in which sense the word is often used in Scripture.

56, 57. *libito fe' licito*, &c.: this is from Orosius, i. 4. 7, 8, where it is said of Semiramis, 'Tandem filio flagitiose concepto, impie exposito, inceste cognito, privatam ignominiam publico scelere obtexit. Praecepit enim, ut inter parentes ac filios nulla delata reverentia naturae de coniugiis adpetendis ut cui libitum esset liberum fieret.' Orosius was a leading authority in ancient history and geography with Dante and his contemporaries.

59, 60. *succedette*, &c.: Oros. i. 4. 4, 'Huic [Nino] mortuo Samiramis uxor successit.' This is a sufficient disproof of the conjecture *sugger dette* ('gave suck'), the only argument of weight

in favour of which is, that it avoids the inverted form of statement involved in *fu sua sposa* following *succedette*. *la terra*, &c. : the country here meant must be Egypt, for 'the Sultan,' of whom Dante speaks as governing it in his time, can hardly be other than one of the Mameluke Sultans in that country. Hence it has been supposed that Dante has confused the kingdom of Babylonia (or Assyria) with the Roman fortress of Babylon (Old Cairo) in Egypt, and believed that the latter was the seat of Semiramis' empire. This however is hardly credible, when we consider the amount of ignorance which it implies on Dante's part both of the Scriptural references to Babylon, and of Orosius' statements concerning the Assyrian monarchy. There is more to be said for Benvenuto's explanation, that Dante believed that Semiramis extended her kingdom so as to include Egypt.

61. *colei*: Dido; her faithlessness to her dead husband Sichaeus was involved in her subsequent passion for Aeneas.

63. *Cleopatras*: the form is peculiar; in Par. vi. 76 the name is Cleopatra. The rhythm of the line seems to show that it is to be pronounced Cleopatràs.

66. *Che con amore*, &c. : 'whose final (and fatal) antagonist was love'; Achilles, after engaging many combatants, at last met love as his match. The reference is to the story of Achilles having been killed by Paris, after making an assignation with Polyxena, to which he went unarmed. Dante got this from Dictys, *Bell. Troi.* iv. 11.

67. *Paris*: this is not Paris, the hero of mediaeval romance, but the Trojan Paris, who is often coupled with Tristan in poems of the middle ages, when instances of the sufferings caused by love are mentioned; see Toynbee, *Dict.*, p. 419. *Tristano*: Tristan, the nephew of King Mark of Cornwall, fell in love with Iseult, whom he was commissioned to escort from her home in Ireland to be the bride of his uncle. By him Tristan was slain, after his meetings with Iseult were discovered.

69. *Che . . . dipartille*: *Che* is 'whom,' and *le* a pleonastic repetition; cp. Inf. xxviii. 113, 114, '*cosa ch' io avrei paura . . . di contarla solo.*'

75. *al vento . . . leggieri*: this trait is symbolical of their lightmindedness.

81. *parlar*: for the omission of *a* here in consequence of this

preposition occurring just before with **noi**, see note on *Purg.* xi. 51. **altri**: God, whose name may not be pronounced in Hell; see note on *Inf.* iv. 53.

82. **Quali**, &c.: this simile is taken from *Virg. Aen.* v. 213-17, where *Qualis . . . columba* corresponds to **Quali colombe, dulces . . . nidi** to **dolce nido**, and *celeris neque commovet alas* to **Con l' ali . . . ferme**.

85. **della schiera**, &c.: it is inferred from this that the condemned souls in this Circle were divided into two groups, viz. (1) those who were mastered, like Dido, by one sinful passion; (2) those who, like Semiramis, abandoned themselves to carnal sin.

88-90. **animal**: 'being.' **perso**: 'dark'; lit. 'purple black'; cp. *Conv.* iv. 20, ll. 14, 15, 'Il perso è un colore misto di purpureo e di nero, ma vince il nero.' **tignemmo**, &c.: the meaning is, that adultery is a primary cause of bloodshed in the world.

93. **mal perverso**: 'distracting suffering'; **mal** here can hardly be 'sin,' for its nature had not been mentioned so that Dante should be able to compassionate it.

94, 95. **Di quel**, &c. This pathetic story is one of the best-known passages in the *Div. Com.* The pathos, it is true, consists in the mode of telling, and in the present circumstances of the lovers—not in the story itself, which is a rather commonplace tale of adultery and revenge in the higher walks of life. According to the version of it which Dante has adopted here, Francesca was married for reasons of state to Giovanni Malatesta of Rimini, a man of ill-favoured appearance, but was in love with his brother Paolo; and some time after his marriage Giovanni surprised his wife and his brother together, and slew them both. **vui**: archaic for **voi**.

97-9. **la terra**: Ravenna, which is on the coast of the Adriatic (**la marina**), southward of the mouths of the Po. She was known as *Francesca da Rimini* because her husband was of that place. **seguaci sui**: its tributaries.

100. **Amor**: notice how this word, which is the theme of Francesca's discourse, is repeated at the beginning of three tercets. It may here be remarked with a view to future reference, that all the instances that are found in the poem of the recurrence of initial words at the commencement of tercets may be classed in respect of what they denote under two heads, viz. (1) a succession of forcible examples of something which is to be illustrated; *Purg.* xii. 25 foll.;

Par. xix. 115 foll.; xx. 40 foll.; in the last instance the words recur in alternate tercets: (2) emphasis or rhetorical repetition; Inf. v. 100 foll.; Purg. vi. 106 foll.; Par. xiii. 94 foll.; xv. 100 foll. In Inf. iii. 1-3; Par. i. 115-7; xxvii. 7-9 the repetition is in consecutive initial lines. **s' apprende**: 'is lighted'; the metaphor is from flame. The flame of love catches 'at the heart' (al cor).

102. **tolta**: by death. **il modo**, &c.: the meaning is:—'The suddenness of my death, which left no time for repentance, still distresses me.'

103-5. **a nullo**, &c.: 'never exempts from love the object of love.' **non mi abbandona**: 'it does not desert me.' That 'it' and not 'he' is right, is shown by the two preceding lines, where her love for him is spoken of.

107, 108. **Caino**, &c.: Cain, the first fratricide, awaits our murderer in the portion of the ninth Circle in which those who have violated the bond of relationship are punished. This was called from him *la Caina*: Inf. xxxii. 58. Instead of **Caino** some read *Caina*, in which case the meaning is, that their murderer was doomed to that place in Hell; but we should rather expect to find *la Caina*, as in the passage just referred to. **da lor**: Francesca speaks for both. **porte**: 'uttered,' from *porgere*; cp. *porse*, Inf. ii. 135.

109-11. **offense**: 'suffering'; cp. *offesi*, Inf. iv. 41. **tanto**... **Finchè**: 'so long . . . until,' i. e. 'until at last.'

114. **doloroso passo**: 'the woful strait,' i. e. their death and their punishment.

117. **pio**: 'compassionate,' 'sympathetic.'

119, 120. **A che e come**, &c.: 'by what token, and in what way, did Love grant that you should realize your unconfessed desires?' **conoscesti**: *conosceste* is also read.

123. **il tuo dottore**: Virgil, who looks back regretfully from Limbo on the pleasures of his life on earth. As Dante calls Virgil *il mio dottore* in this very Canto (l. 70), it is difficult to think that any one else is meant; but the *sentiment* may be from Boëthius, *De Cons. Phil.*, Lib. ii. Prosa iv, 'In omni adversitate fortunæ infelicissimum genus est infortunii fuisse felicem.'

124-6. **Ma se**, &c.: there seems to be a reminiscence here of Virg. *Aen.* ii. 10-13, 'Sed, si tantus amor casus cognoscere nostros, . . . Quamquam animus meminisse horret luctuque refugit, Incipiam.'

128. **Di Lancelotto.** The romance of 'Lancelot of the Lake,' who became enamoured of Queen Guinevere at the court of King Arthur, was a favourite one in Dante's time. The passage which is referred to below (ll. 133-7) is that where Gallehault, a knight who was intimate with Lancelot, arranged a secret meeting between him and Guinevere, and in the course of this urged the queen to give Lancelot a kiss, which was the commencement of their guilty love. Dante recurs to this episode in Par. xvi. 13-5, where mention is made of the Lady of Malehault, one of Guinevere's ladies-in-waiting, having coughed, when at an earlier stage of the interview she noticed the familiarity between them. As this incident is not found in the printed editions of 'Lancelot,' it was supposed until recently that no copy of the version of the story as known to Dante was in existence, but a MS. of the British Museum in the original old French of Cent. xiii, an extract from which has recently been printed by Mr. Paget Toynbee, contains this feature of the narrative. See his *Dict.*, pp. 257, 258, where the passage is given.

129. **sospetto**: 'fear of discovery'; *sospetto* means 'fear' in Inf. iii. 14.

130. **sospinse**: 'impelled our eyes' to meet.

137. **Galeotto, &c.**: 'the book and its author played the part of Gallehault,' viz. that of agent or intermediary.

141. **morisse**: arch. for *morissi*.

CANTO VI

ARGUMENT.—In the third Circle the gluttonous are lashed by torrents of filthy rain and hail, and are tormented by Cerberus. When this monster shows signs of wishing to attack and devour the Poets, Virgil satisfies him by flinging earth down his three throats. Dante is here recognized by Ciacco, a Florentine *bon vivant*; and, as the spirits in Hell possess the gift of prophetic foresight, Dante obtains from him information about the prospective fortunes of the Black and White Guelf parties at Florence. He also inquires as to the position in the world of spirits of Farinata and other eminent Florentines who had lately died, and is told that they are among the worst spirits in the lower portion of the Inferno. Dante and Virgil now descend into the fourth Circle.

LINE 1. Al tornar, &c. The passage into the third, as into the first Circle, is made while Dante is in a state of unconsciousness; and here, as on the former occasion, we are not told how the transit was made.

2. Dinanzi: 'in the presence of,' 'at the sight of.' **pietà:** 'piteous lot.' **cognati:** *cognato* (subst.) means 'brother-in-law'; this represents the relationship of the two lovers.

7. terzo cerchio, &c.: 'the third Circle, which is that of the rain,' &c. The punishment of the gluttonous, like their sin, is foul and material; the three throats and vast belly of Cerberus are emblems of voracity, and their own bestial condition is shown by their howling like dogs.

9. Regola: 'measure.' **non l'è nuova:** this implies that there is no relief, as there would be if it fell in showers; its uniformity is an additional element in its oppressiveness.

13-5. Cerbero: the description here of Cerberus barking through three throats, and that of Virgil pacifying his hunger in ll. 22 foll., are from Virg. *Aen.* vi. 417 foll. **diversa:** 'portentous'; see note on Inf. iii. 25. **sommersa:** not 'submerged' in the literal sense, for they were lying *a terra* (l. 37); but 'plunged in Hell'; cp. Inf. xx. 3.

18. ingoia: 'mumbles them in his jaws,' lit. 'swallows,' 'devours.' Another reading is *scuoia*, 'flays.'

21. profani: the word is from Heb. xii. 16, 'a *profane* person, as Esau, who for one morsel of meat sold his birthright.' Their God is their belly.

22-4. vermo: the meaning here is 'loathsome reptile'; cp. Inf. xxxiv. 108, where it is similarly used of Lucifer. In both these passages it is sometimes interpreted as 'serpent,' but *verme*, *vermo* does not bear that meaning in Italian, as 'worm' does in Old English. **Non avea, &c.:** this was caused by his eagerness to seize and devour them.

27. canne: 'gullet.'

28-30. agugna = agogna, 'ravens with hunger.' **pugna:** 'struggles'; he devours it fiercely.

34-6. adona: 'beats down,' 'prostrates'; cp. *s' adona*, 'is subdued' in Purg. xi. 19: the word is obsolete. **vanità:** 'unreal semblance'; cp. *ombre vane*, Purg. ii. 79; *nostra vanitate*, Purg. xxi. 135.

42. *Tu fosti*, &c. Dante was born in 1265; Ciacco, who is here speaking, died in 1286.

47. *nessa*: the fem. is used, because an *ombra* is addressed; cp. *una* in l. 38.

50. *invidia*: jealous rivalry, which gave birth to factions.

52. *Ciacco*: this name is said to be a corruption of Giacomo; the words *Voi mi chiamaste* seem to imply that it was a nickname. Boccaccio speaks of him as a man of good manners and breeding, but a great glutton.

56. *stanno*: 'are exposed.' *Stare* sometimes signifies simply position; the sinners here were lying on the ground (l. 37). Cp. *stanno freschi*, Inf. xxxii. 117, where the persons spoken of were lying face downward in the ice.

61. *partita*: divided between the factions of the Bianchi and Neri, the former of whom were headed by the Cerchi, the latter by the Donati.

65, 66. *Verranno*, &c. The point of view here is that of the date of Dante's Vision, viz. Easter, 1300 A.D., and consequently the events mentioned, since they happened after that date, are stated in the form of a prophecy; see note on Inf. ii. 1. The souls in Hell are supposed by Dante to have knowledge of the past and the future, but not of what is happening in the world at the present time; this is clearly stated in Inf. x. 97-105. *al sangue*: this was a scuffle which took place on May 1, 1300, between members of the Cerchi and Donati families; Villani, who describes it, regards it as the commencement of the party dissensions at Florence (*Gron. viii. 39*). *la parte selvaggia*: the Bianchi, who are so called because their leaders, the Cerchi, who had recently come from the country into the city, were boorish and ungracious ('*salvaticchi e ingrati*,' Villani, *ibid.*). *Caccerà l'altra*: the Neri were expelled in May, 1301. *Offensione*: 'contumely.'

68. *Infra tre soli*: 'within three years' from the time at which Ciacco is speaking, viz. Friday, April 8, 1300. As the Bianchi were expelled by Charles of Valois on April 4, 1302 (Villani, viii. 49), it would have been more accurate to say 'within two years,' but perhaps Dante thought that the greater stringency of statement which this involves would hardly have been suitable to a prophecy, and that a round number was preferable.

69. *Con la forza*, &c.: 'with the support of one who just now

is trimming.' *Piaggiare* usually means 'to coast,' and so is used of steering between two views or parties, as being between the land and the open sea. The word bears this sense in Villani, viii. 69, 'quelli che piaggiavano col cardinale.' The person intended in the present passage is Boniface VIII, who in 1300 professed to be a neutral as between the Bianchi and Neri, and in 1302 supported Charles of Valois.

70. *terrà . . . le fronti*: the sing. verb *terrà* is used of the party, the plur. *le fronti* of the individuals that compose it. For a similar use cp. Inf. xxxii. 13-15 and note.

73. *Giusti, &c.*: as Boccaccio does not know who these were, we may be content to remain in ignorance about them. *intesi*: 'listened to.'

78. *facci dono*: 'grant me the favour'; cp. Purg. xxviii. 63.

79, 80. The persons mentioned in these lines, with the exception of Arrigo, are introduced later in the Inferno—Farinata in x. 32, Tegghiaio and Rusticucci in xvi. 41 and 44, Mosca in xxviii. 106. Of Arrigo nothing certain is known. *Tegghiaio*: the last four vowels of this word metrically form one syllable; cp. *migliaio*, Purg. xiii. 22, and generally for the synizesis of *aio*, *oio* cp. *primaio*, Purg. xiv. 66; *beccaio*, Purg. xx. 52; *gennaio*, Par. xxvii. 142; *Uccellatoio*, Par. xv. 110.

85, 86. *tra le anime più nere*. It is a strong proof of Dante's abhorrence of sin, that he places men of whom he speaks in such terms of respect and regard as these and Brunetto Latini (Canto XV) in torment. *Diversa colpa*: 'various forms of sin.'

89. *Pregoti, &c.* Dante attributes the longing to be remembered on earth to all the souls in Hell, with the exception of a certain number, who desire their flagrant crimes, especially those against their fellow men, to be concealed—e.g. Caccianimico, a seducer, Inf. xviii. 46, 52; Guido da Montefeltro, a giver of malevolent counsel, xxvii. 61-6; and, above all, the traitors in the pit of Hell. In Purgatory and Paradise, on the other hand, there is no such wish that their memory should be perpetuated among the living, except in the case of those in Purgatory who desire that others should intercede for them.

91-3. *Gli diritti, &c.*: 'his fixed eyes he then turned askance'; the cause of this was anguish at the thought of all that he had lost. *ciechi*: i. e. spiritually blind; cp. Inf. iv. 13 and note.

96. *la nimica podesta*: the power hostile to evil is Christ; His name, as elsewhere in the Inferno, is not uttered.

99. *quel che, &c.*: 'the doom which resounds for eternity.'

106-8. *tua scienza*: the Aristotelian philosophy; cp. *la tua Etica*, Inf. xi. 80, *la tua Fisica*, l. 101, where the treatises of Aristotle are meant. *Più senta il bene*: the application of this principle to the condition of the blessed in heaven is stated in Par. xiv. 43 foll.

111. *Di là, più che di qua*: *Di là* is 'after,' as *di qua* is 'before' the trump of doom (*dal suon dell' angelica tromba*, l. 95). *più*: 'more perfect.' It will be so, because it will then possess both its component elements, body and soul, through this perfection cannot be moral perfection, which is the only true one (*vera perfezion*).

115. *Pluto il gran nemico*. Pluto here is, to all intents and purposes, Plutus the god of wealth, and he is called 'the great enemy,' because the love of money is the root of all evil (1 Tim. vi. 10). This view is confirmed by Pluto being addressed as *lupo* in the next Canto (l. 8), the wolf being Dante's usual emblem of avarice and covetousness, and the subject of that Canto, in which Pluto is introduced as the guardian and representative mythological figure of the fourth Circle, is the misuse of wealth. Certainly *il gran nemico* cannot mean that he was the leading spirit in Hell, for that position was occupied by Lucifer, while Pluto holds a quite subordinate place. As a matter of fact, owing to a supposed (perhaps true) derivation of the name *Πλούτων* from *πλοῦτος* 'wealth,' the attributes of Plutus were attached to Pluto even by Greek writers, and Pluto was regarded as the giver of wealth. Thus Plato says (*Crat.* 403 A), τὸ δὲ Πλούτωνος [ὄνομα] . . . ὅτι ἐκ τῆς γῆς κάτωθεν ἀνίεται ὁ πλοῦτος: and Strabo (iii. 2. 9, speaking of the Spanish mines), παρ' ἐκείνοις τὸν ὑποχθόνιον τόπον οὐχ ὁ Ἀΐδης ἀλλ' ὁ Πλούτων κατοικεῖ. The name Plutus is of so rare occurrence in Latin authors that the mediaevals can hardly have been acquainted with it, but they were aware that Pluto was associated with wealth—perhaps through Fulgentius, whom Boccaccio quotes in this connexion—'iuxta Fulgentium Pluto latine sonat divitias,' *De Genealogia Deorum*, viii. 6. The passage in Fulgentius is, 'Quartum etiam Plutonem dicunt terrarum praesulem—πλοῦτος enim Graece divitiae dicuntur—solis terris credentes divitias deputari.'

CANTO VII

ARGUMENT.—At the entrance to the fourth Circle they find Pluto, its guardian. This circle contains those who sinned by the misuse of money, or worldly possessions; and, as money can be misused in two opposite ways, viz. by parsimony and by prodigality, the sinners are formed into two opposing bands, who take part in one another's punishment. They roll forward with their breasts huge weights until they come into collision, after which they return along the same course, and meet in a similar manner at the opposite point of the circle. Virgil here explains to Dante the nature of Fortune, as the Intelligence appointed by God to dispense temporal advantages and dignities among men. They now pass into the fifth Circle, descending above the fountain of the Styx, which here flows down and forms a marsh. In the foul water of this are immersed the wrathful and the gloomy. After making the circuit of a great part of the Stygian marsh they reach the foot of a tower.

LINES 1, 2. Pape, &c. : Pluto's words are unintelligible gibberish, but they seem from what follows to be addressed in a threatening manner to Dante. Many commentators, however, think that they are a cry of warning addressed to Lucifer (**Satan**) below. **chioccia :** 'harsh,' 'grating.'

5. poter ch' egli abbia : abbreviated for *per poter*, &c., 'for all the power he may possess.' For a somewhat similar elliptical use cp. Inf. xix. 119.

7, 8. enfiata labbia : 'arrogant visage'; for *labbia* cp. Inf. xiv. 67. It is only in the plur. *le labbia* (= *labbra*) that the word bears the meaning 'lip'; see *Vocab. Tramater*. **lupo :** the symbol of avarice; cp. Purg. xx. 10.

12. del superbo strupo : 'for the proud deed of whoredom,' i. e. the revolt of the rebellious angels against God. In the Hebrew prophets 'whoredom' and similar words are often used of alienation from God; e. g. Is. i. 21; Ez. xvi. 22. **strupo = stupro.**

13-5. Quali, &c. The collapse of Pluto after his threatening address is compared to the bellying sails of a vessel, which fall in

a heap when the wind breaks the mast. **avvolte**: lit. 'wrapped together.' **fiacca**: as this verb is not elsewhere used intrans., **il vento** is prob. the subject.

16. **lacca**: 'hollow,' i. e. the fourth Circle; cp. Inf. xii. 11; also Purg. vii. 71, where it is used of the *Valletta dei Principi*. The word appears to be of Greek origin. In ancient Greek **λάκκος** was used for a 'pond' and a 'pit.' In Mod. Greek both **λάκκος** and **λάκκα** signify a 'ditch' (see Byzantius' *Lex.*), and **λάκκος** is used for a 'valley,' e. g. for the upper plain of Messenia. This word probably passed into S. Italy during the Byzantine occupation, which introduced numerous Greek words into the dialects of that part, and **lacco** is used for a 'ditch' at the present time there (Ramage, *Nooks and Byways of Italy*, p. 270).

17, 18. **Pigliando più**, &c.: 'advancing along the doleful bank (i. e. the slope of the Inferno), which contains the wickedness of the whole universe'; for **pigliando più** in the sense of 'advancing along' cp. Purg. xi. 109, 'del cammin sì poco piglia.' **universo** implies that the evil angels are included.

19-21. **chi stipa**: this is half a question, half an exclamation; 'can it be that any power accumulates?' **viddi**: arch. for *vidi*. **ne scipa**: 'consumes us.'

22-4. **Come**, &c. What is here described is the meeting of the waves of two opposing eddies or currents, such as compose the real, not the fabulous, Charybdis. **là sovra Cariddi**: this almost pleonastic use of **là** occurs frequently in the Inf., as xvi. 100, 'là sovra San Benedetto'; xvii. 21, 'là tra li Tedeschi lurchi'; and xxvii. 29; xxviii. 17; xxxii. 27. In the Purg. and Par. it seems not to be found. It is of course distinct from the use with a relative clause following, as in l. 11, 'là dove Michele,' &c. **riddi**: 'dance in a ring'; this describes the movement of each of the two bands half-way round the Circle (ll. 34, 35).

25 foll. In this punishment the weights symbolize amassed wealth—'argenti pondus et auri'; while the fruitlessness of the sinners' toil signifies the vain pursuit of riches.

28. **pur lì**: 'there on the spot,' lit. 'just there'; **lì** for **lì** is a poetic licence, the accent being removed in order that the word may become enclitic to **pur**.

30. '**Perchè tieni**,' &c.: the prodigals say to the misers, 'Why dost hold?' the misers to the prodigals, 'Why dost squander?'

For *burlare* in the sense of 'throw away' Casini quotes the *Lettera del prete Ianni*, 'quando lo vento dà per questi fiumi, burla di questa polvere di fuori'; but as the regular meaning of the word is 'to jest,' and *burla* is 'a jest,' the more probable signification here is 'to trifle away,' 'to squander.'

31-3. *cerchio*: this is the complete circle of the Inferno, each of the two companies passing through half the circle, and meeting the other at opposite points (ll. 35, 44). In order to allow for the great number who are said to be punished here (l. 25), we must suppose that these bands came up in successive relays. *Da ogni mano*: 'on either hand'; for this sense of *ogni* cp. Inf. xxii. 56; Purg. ii. 22. *anche*: 'as before.' *metro*: 'refrain,' i. e. 'Perchè tieni,' &c.

38, 39. *cherci*: for *cherici* and *chercuti* for *chericuti*.

40-2. *tutti e quanti*: these words include both the opposing bands, neither of whom observed moderation in the use of money. Avarice and prodigality are similarly expiated together in the fifth Cornice of Purgatory, Purg. xxii. 52-4. *ferci*: *ci*, 'here,' means 'in life.'

45. *dispaia*: 'disjoins,' i. e. causes them to separate.

46-8. *Questi*, &c.: these three lines give the answer to Dante's second question, 'se tutti fur cherci,' &c. (ll. 38, 39); and by comparing the two passages we learn that the avaricious were on the left hand, and consequently the prodigal on the right hand, of the Poets. *che non han*, &c.: who are tonsured. *In cui usa*, &c.: 'over whom avarice exercises its supremacy.'

52. *aduni*: 'conceive'; the idea is that of thoughts grouping themselves to form a judgement.

53, 54. *sconoscente*: 'purlind,' lit. 'undiscerning,' and *conoscenza* is 'discernment,' 'recognition.' The result of their ignoring the object with which wealth was given, and consequently the true purpose of life, in that their individuality of character—i. e. all distinctive traits by which they might be recognized—is lost. The same effect proceeding from this cause is seen in the case of the usurers in Inf. xvii. 54; cp. the punishment of the avaricious in Purgatory, whose faces are hidden, Purg. xix. 72, 118-20. *bruni*: 'dim,' 'indistinct.'

56, 57. *Questi*: the misers, as being close-fisted. *mozzi*: 'cut short'; Blanc (*Versuch*, p. 78) quotes the Italian proverbial description of a prodigal as one who has 'dissipato fino a' capelli.'

58-60. *lo mondo pulcro*: Paradise. *Qual*, &c.: 'to describe it, I seek for no graceful (complimentary) words.' *ci*: 'here,' i. e. in their case.

61-3. *corta buffa*: 'transient farce.' *Perchè*, &c.: 'for the sake of which mankind hustle one another.'

66. *farne*: *ne* is a pleonastic repetition of *di queste anime stanche*.

68. *di che*, &c.: 'to which thou dost refer in speaking to me.' *tocche*: arch. for *tocchi*.

72. *imbocche*: 'hear and mark' (Cary), lit. 'take into thy mouth'; cp. Ez. ii. 8, of the roll of a book, 'open thy mouth, and eat that I give thee.'

73-96. Dante's view of Fortune which is given in this passage is, that she is an Intelligence appointed by God, which orders the course of events in the world in the same way as the other Intelligences—i. e. the angelic Orders—determine the motions and influences of the planetary spheres (for the spheres see Par. ii. 112 foll.; and for the Intelligences Par. xxviii. 25 foll.). This view of Fortune—indeed the whole of the present episode—is borrowed by Dante from Boëthius *De Consolatione Philosophiae*, ii. Metr. i, ii and Pros. i, ii. This is proved, not only by numerous points of correspondence, but also by the fact that Dante quotes a passage from this part of the *De Cons.*, giving Boëthius' name, in *Conv.* iv. 12, ll. 73-8, where he is speaking of the same subject, viz. of the Power which dispenses wealth to mankind (see Moore, *Studies*, i. pp. 285, 286).

74-6. *chi conduce*: the Orders of Intelligences which guide them. *Sì che*, &c.: so that each of the nine angelic Orders shines on one of the nine celestial spheres, communicating their light to them in proportions corresponding to the light which they possess. This is explained in Par. xxviii. 73-8.

77. *splendor mondani*: 'forms of human grandeur.'

79-81. *a tempo*: 'at the fitting time'; cp. Par. viii. 60. *li ben vani*: 'the unreal advantages.' *Oltre*, &c.: in such a way that human wisdom cannot prevent it; 'beyond prevention of man's wisest care' (Cary).

82. *Perchè*: 'for which reason.'

85-7. *non ha contrasto a lei*: 'has no power to oppose her.' *Persegue Suo regno*: 'carries on her reign,' i. e. provides

for the continuance of the domain entrusted to her. *Del*: Intelligences; cp. *Par.* xxviii. 121, where *Dee* has the same force.

88-90. *Le sue*, &c.: cp. Boëthius ii. Pros. i, 'Tu vero volventis rotae impetum retinere conaris? At . . . si manere incipit, fors esse desistit.' *Si spesso*, &c.: lit. 'thus one often comes who wins his turn'; i.e. in consequence of her speed of movement the succession of fortunate competitors for her favour is rapid.

91, 92. *posta in croce*: 'persecuted,' 'vilified.' *Pur da color*: 'by those very persons'; cp. the use of *pur* in *pur come*, 'just as.'

94-6. *Ma ella*, &c.: cp. Boëth. ii. Metr. i. ll. 5-7, 'Non illa miseros audit, haud curat fletus; Ulroque genitus dura quos fecit ridet. Sic illa ludit, sic suas probat vires.' *l'altre prime creature*: the angelic Orders. *sua spera*: the Wheel of Fortune, the *volvens rota* of Boëthius, quoted above.

97. *Pieta*: 'suffering'; see note on *Inf.* i. 21.

98. *ogni stella cade*, &c.: 'every star is descending,' i.e. has passed the meridian. It was now past midnight, and Dante and Virgil had entered Hell at nightfall of the preceding day; see *Inf.* ii. 1.

100-2. *Noi ricedemmo*, &c.: they crossed the fourth Circle to its further bank, which separated it from the fifth Circle; and the bank here was above the fountain of the Styx, the water from which flowed down from that bank through a dyke into the fifth Circle. *bolle*: 'jets forth'; the water was not hot, like that of Phlegethon in *Inf.* xiv. 134. *riversa*: neut., 'pours down.' *da lei deriva*: 'draws its waters from it.'

103-5. *persa*: see note on *Inf.* v. 89. *diversa*: 'strange,' 'weird'; cp. *Inf.* vi. 13.

106. *palude*: the 'Stygian paludem' of *Virg. Aen.* vi. 323.

109-14. In the fifth Circle, which Dante has now entered, the sin of anger is punished by the victim being immersed in a filthy swamp formed by the waters of the Styx. Their attacks on one another show that their ungoverned passion still tormented them. The filthy water represents the debasing influence of anger; but the chief symbolism turns on the derivation of the Greek *στυγῆν* 'to hate.' Dante, who himself knew no Greek, may have obtained this from Servius (on *Virg. Aen.* vi. 134) or Isidore

(*Origines*, xiv. 9), both of whom were among his authorities. Isidore says, 'Styx ἀπὸ τῆς στυγνότητος, i. e. *a tristitia dicta*'; this corresponds to *tristo ruscel* in l. 107.

111. **sembiante offeso**: 'look of suffering'; cp. *Inf.* iv. 41.

112. **si percotean**: 'were smiting one another.'

118. **ha**: used impers. for *vi* è, like *avea* for *vi era* in *Inf.* iv. 26.

120. **u' che**: *u'*, Lat. *ubi*, is used poet. for *ove*; cp. *Inf.* ii. 24: hence **u' che** = *ovunque*; 'wherever it (your eye) turns.'

121-3. The class of sinners who are here associated in punishment with the wrathful are the sullenly despondent (*tristi*, l. 121; **ci attristiam**, l. 124); and their state of mind is described as 'cloudy apathy' (*accidioso fummo*, l. 123). That **accidioso** means 'apathetic' we know from the use of *accidia* for 'spiritual sloth' in *Purg.* xviii. 132; see also note on *Purg.* xvii. 82. The relation in which *accidia* stands to *tristitia* is thus explained by Aquinas:—'*Accidia . . . est quaedam tristitia aggravans; quae scilicet ita deprimit mentem hominis, ut nihil ei agere libeat*'; *Summa*, II. 2^{dæ}, Q. 35, Art. 1.

127. **pozza**: 'pool,' 'pond'; it is connected with Span. *poza*, 'pool,' and both are connected with Lat. *puteus* (Körting, *Latin-roman. Wörterbuch*, No. 6488).

128. **mezzo**: 'swamp,' lit. 'soft substance.' This word is distinguished from *mezzo*, 'middle' (Lat. *medius*) by being pronounced with *e* sharp and *zz* hard. It is an adj., and where it is found in other authors (it does not occur again in Dante) signifies 'soft,' 'flabby,' and is especially used of ripe or over-ripe fruit. This is in favour of the derivation from Lat. *mitis* (Diez), which regularly bears that meaning. The hard *zz* points in the same direction, being more naturally formed from the *t* of *mitis* (cp. *palazzo* from *palatium*, *piazza* from *platea*, &c.) than from the *d* of *madidus*, which word has also been suggested as its etymology.

130. **al dassezzo**: 'at last'; cp. *Purg.* xxv. 139.

CANTO VIII

ARGUMENT.—In answer to a signal sent from the tower to the opposite shore Phlegyas, the guardian and ferryman of the Stygian marsh, appears in his boat, and takes the two Poets on board. While they are crossing the muddy water, Dante is recognized by Filippo Argenti, a Florentine noted for his unrestrained passion, the punishment of which he is here undergoing. The walls and buildings of the City of Dis—the innermost fortress of the Inferno, and the abode of the worst criminals—now appear in view; and as the Poets approach, they find the gate crowded with evil spirits prepared to defend the entrance. Virgil goes forward alone to parley with them, but they close the gate in his face, and he returns to Dante discomfited.

LINE I. seguitando: 'in continuation,' i.e. continuing the subject of the previous Canto. Perhaps this remark is introduced because the subject of the fifth Circle is treated of at the end of one Canto and the beginning of another, and the Poet wishes to mark the connexion of the two parts. It seems to have given rise to the story which is mentioned by Boccaccio and others, to the effect that Dante resumed the poem at this point after a long interval of time. Satisfactory arguments in confutation of this story are given by Blanc, *Versuch*, pp. 81, 82.

4-6. due fiammette: the tower is the signalling station for the city of Dis, and the two cressets are signals addressed to the watchers in that city, the number two probably denoting the number of the passengers approaching. The signal in reply is sent from the city, and signifies that the intimation has been understood. *i'*: for *ivi*, Lat. *ibi*; cp. *u'* for Lat. *ubi* in Inf. vii. 120. **cenno:** such fortress-signals (*cenni di castella*) are referred to again in Inf. xxii. 8. **Tanto:** take with *da lungi*. **torre:** 'catch.'

11. Già puoi scorgere: *puoi*, which elsewhere is always a monosyllable in scansion, except at the end of a line, is here pronounced as a disyllable, *puo|i*. The justification of this exceptional use is found in the initial *sc* of *scorgere*, which, like other combinations of *s* with another consonant, is sometimes allowed to have this influence on the preceding word. The following are instances:—with *sc*,

Inf. iii. 11, *Vid' i'lo scritte*; viii. 93, *ba'i scorta*; xxviii. 12, *Liv'i'o scrive*; with *sg*, Par. xxxi. 53, *mi'lo sguardo*;—with *sp*, Par. xxiv. 56, *perch' i'lo spandessi*; with *st*, Purg. xx. 139, *no'i stavamo*; Purg. xxix. 145, *col primai'lo stuolo* (-*ai'o* elsewhere is a monosyllable); Par. xxvi. 37, *intelletto mi'lo sterne*. A similar effect of these combinations is seen in the prefixing of a vowel, as in *iscegliendo* for *scegliendo*, Purg. xxviii. 41; the retention of a vowel, as in *Ispagna*, which is the form when a consonant precedes, while *Spagna* is used when a vowel precedes; and the regular use of *dello strale*, *quello strazio*, &c. **quello che s' aspetta**: 'the object which is expected' as the result of the signalling.

16-8. in **quella**: understand *ora*. **anima fella**: the sing. is probably used because he addressed Dante and Virgil individually.

19. **Flegiàs**: Phlegyas is the Guardian of the fifth Circle, as is implied in l. 21, where Virgil says that they would not be under his charge except while crossing the marsh, thereby intimating that others were so. At the same time, he is the guardian of the approach to the city of Dis, a function which is assigned to him because Virgil mentions him in *Aen.* vi. 618-20 as the type of those who had violated the laws of justice, in consequence of which he uttered the warning, 'Discite iustitiam moniti et non temnere divos'; he is thus a suitable figure to guard the approach to the lower part of Hell, because there injustice in all its forms is punished (see the note in Butler's *Translation*, p. 90). According to the classical story Phlegyas was condemned to punishment in Hell because he set fire to the Temple of Apollo at Delphi. His boat, which is not mentioned in any of the ancient legends concerning him, must be an invention of Dante's own, and was probably suggested by the need of some agency by which the Poets might be transported across the Stygian marsh. The occasions for its use must have been of very rare occurrence, for the condemned souls are spoken of as being dispatched by Minos straight to their appointed place of torment (*giù volte*, Inf. v. 15; cp. *cade*, xiii. 97; *caduto*, xxvii. 26; *piovvi*, xxiv. 122 and xxx. 95). Virgil, however, passed this way, when sent by force of witchcraft from the first Circle to the pit of Hell (ix. 25-27).

21. **loto**: the muddy water of the marsh.

23, 24. **se ne rammarca**: 'is indignant thereat'; **rammarca** for *rammarica*. **ira accolta**: 'concentrated fury.'

28-30. *fui* : the verb here agrees with the latter of two subjects ; cp. Par. i. 27 ; xvi. 40. *Dell' acqua più*, &c. : cp. Virg. *Aen.* vi. 413 'gemuit sub pondere cymba,' &c. *altrui* : either Phlegyas himself may be meant, or any other spirit, like Virgil on the former occasion, who had followed this route.

31-3. *corravam* : for *corream*, 'we were traversing' ; the form *corravam*, like *salvoam* in Purg. iv. 31, is a peculiarity of the Florentine dialect. *morta gora* : 'deathly channel' ; *morta* perhaps refers to the deadly stillness of its surface. *anzi ora* : 'before thy time,' i. e. while still alive.

36. *Vedi*, &c. : this is intended as an evasive reply, his object being to avoid recognition.

38, 39. *Spirito maledetto*. Filippo Argenti, who is here introduced (cp. l. 61), was one of the Adimari family at Florence, who were among Dante's strongest opponents. Boccaccio in the *Decam.* (ix. 8) tells a story which illustrates his passionate disposition. *ancor* : for *ancorchè*.

45. *Benedetta*, &c. : 'Blessed is the womb that bare thee,' Luke xi. 27 ; lit. 'she who became pregnant with thee.'

47, 48. *Bontà non è*, &c. : 'there is no kindness to adorn his memory.' *così* : 'in like manner' ; what he was in the world, he is here.

49. *si tengon* : 'are reputed.'

59. *alle* : for the use of *a* after *fare* signifying 'by' cp. Inf. xvii. 129 ; xxi. 55.

64-6. *chè* : 'so that.' *sbarro* : 'unbar,' 'open wide.'

68. *la città*, &c. The idea of the city of Dis—or, as it is here called, the city named Dis—with its walls of iron, and a river encircling them, is taken from the description of the abode of the malefactors in Hell in Virg. *Aen.* vi. 548 foll. The city of Dis comprises the whole of the remainder of Hell, for Dis is another name for Lucifer (cp. Inf. xi. 65 ; xxxiv. 20), and he is placed at the lowest extremity of that realm.

70. *meschite* : 'mosques' ; the word is intended to suggest the city of unbelief.

75. *in questo basso inferno* : this is added to explain that they stood out visible in the darkness of the nether hell.

76-8. *pur* : 'nevertheless,' i. e. despite the terrific sight. *terra* : 'city,' see note to l. 130. *fosse* : obs. the grammatical irregularity

of the verb agreeing in number with the predicate, and cp. *Purg.* x. 112, 113, 'quel ch' io veggio . . . non mi sembran persone.'

79. *far grande aggirata*: this took place in following the windings of the fosse, which formed a succession of moats (*fosse*, l. 76), which were intended to render the approach more difficult.

82, 83. *in sulle porte*: probably this means 'on the threshold of the gates.' Many take it as 'upon the gates,' but from l. 115 it appears that the gates were open. *Da' ciel piovuti*: these are the fallen angels.

93. *Che gli hai scorta*: 'who hast made plain to him.' The very exceptional scansion of *hai* as a disyllable here is explained by *sc* following; see notes on l. 11 above, and on *Inf.* xv. 26.

97-9. *più di sette*: probably a general number, though it is possible to enumerate seven such occasions, as Philaethes has done. *alto periglio*: 'extremity of danger'; *alto* gives a superlative force; see note on *Inf.* ii. 12.

105. *da tal*: by God; but the Holy Name is not mentioned in Hell.

110, 111. *in forse*: 'in doubt'; cp. *Purg.* xxix. 18, 'mi mise in forse.' *Che 'l sì e 'l no*, &c.: 'so that yes and no (the conviction that he will return, and that he will not return) contend within my brain.' Others read *Chè*.

112-4. *si porse*: 'was addressed' by Virgil. *a prova*: 'vied with one another in': 'pell-mell rushed back within,' Cary, who gives *certatim*, à l'envi as equivalents.

117. *rivolgesi a me*: the repulse of Virgil, followed by the arrival of an angel from heaven who secures Dante's admittance to the city of Dis, is probably intended to teach, allegorically, that at the greatest crises of our moral life our ordinary means of support fail us, and a special intervention of spiritual aid on our behalf is necessary. Another explanation is, that the sixth Circle, which lies immediately within the walls of the city of Dis, is that in which heresy is punished, and in order to enter it the aid of a heavenly champion is required, since the question of religious belief is involved, and with this human reason (Virgil) is incapable of dealing. This view, however, is hardly satisfactory, for the question here is that of admittance, not to the sixth Circle in particular, but to the city of Dis at large.

118-20. *le ciglia*, &c.: this describes one who is 'crestfallen.'

dicea ne' sospiri: 'sighed as if he said,' lit. 'said in his sighs'; cp. *aspettava in vista*, 'wore an expectant look,' Purg. xiii. 100. **le dolenti case**: 'the abodes of woe,' i. e. the lower Circles of the Inferno.

121-3. **perch' io m' adiri**: 'for all my anger'; cp. Inf. iv. 64. **Qual che, &c.**: 'whatever force may muster within to repel me'; **difension**, lit. 'warding off'; cp. *difese* in Inf. xv. 27.

125. **men segreta porta**: the gate of Hell itself, where, according to an ancient tradition, the devils opposed the entrance of Christ when He descended into Hell, but He broke the gate open. Cp. the Church Office for Easter Eve, Lect. iv, 'Hodie portas mortis et seras pariter Salvador noster disruptit.'

127. **Sopr' essa, &c.**: the meaning is:—'the gate I speak of is that over which thou sawest the deathly inscription' ('characters of death,' Vernon); cp. Inf. iii. 1. **vedestu** for *vedesti tu*.

128-30. **E già, &c.**: 'and already on the hither side of the gate one (an angel from heaven; see Inf. ix. 85) is descending the steep, . . . of such might that (Tal che) by his aid the city shall be opened to us.' Virgil says this in the confidence of faith: that he did not *know* it is shown by his subsequent attitude; see Inf. ix. 7-12. **senza scorta**: i. e. defended by his own purity, and guided by his own intuition. **terra**: for the use of this word in the sense of 'city' cp. Inf. ix. 104; x. 2; and l. 77 above. This meaning, which is found in Boccaccio and other writers, seems to have arisen from **terra** being used at first of a city and its territory in conjunction, without any marked distinction being made between them.

CANTO IX

ARGUMENT.—Dante, terrified by the prospect of their further journey, inquires indirectly of Virgil whether he had ever entered the city of Dis, and learns from him that he had once been compelled by the witch Erichtho to descend to the lowest pit of Hell. Suddenly the three Furies appear on the tower of the city, and threaten to turn Dante to stone by displaying to him the head of Medusa. But an angel from heaven is now seen crossing the marsh,

and by him the rebel angels are rebuked, after which Dante and Virgil pass through the gate without opposition. The space of ground immediately within the wall, which they now enter, forms the sixth Circle, in which the heretics are punished by being placed in fiery tombs.

LINES 1-3. *Quel color*, &c.: the sight of Dante's pale face caused Virgil to check his own fears. *il suo nuovo*: 'his own unwonted pallor.'

5. *nol potea*, &c.: 'could not lead him far,' i. e. enable him to see far. *a lunga*: understand *distanza*, or possibly *parte*, as in *Vita Nuova*, § 24, ll. 67, 68, 'da lunga parte.'

7-9. In these lines Virgil is swaying between hope and fear. *Pure*: 'yet,' 'still,' despite this check. *punga*: arch. for *pugna*. *se non* ('unless . . .') expresses a doubt, but this he suppresses by saying *tal ne s' offerse*, 'No; we must win, when so great a power offered to aid us.' *tal* is probably Beatrice; see Inf. ii. 70. *quanto tarda a me*: 'how long it seems to me to wait'; for the phrase cp. Inf. xxi. 25, *cui tarda*, 'to whom it seems long.'

10. *ricoperse*: 'overlaid.'

13-5. *dienne*: 'caused me'; *ne*, which elsewhere stands for *a noi*, here represents *a me*; and thus *dienne* has the force of *mi diede* (Blanc, *Vocab.*, s. v. 'ne'). Diez (*Gram.*, vol. ii. p. 80) distinguishes between *ne*, 'us,' 'to us' (Lat. *nos, nobis*), and *ne*, the particle (Lat. *inde*). *ch' ei non tenne*: 'than he meant.'

16-8. *conca*: 'cavity'; possibly 'spiral cavity': the Inferno. *Discende mai*, &c.: 'does any spirit ever descend from the first Circle (Limbo), the punishment of which consists merely in ineffectual hope?' The expression of doubt which had escaped from Virgil's lips in the *parola tronca* of his former speech (*se non . . .*, l. 8) suggested to Dante that his conductor had not previously visited the lower regions of Hell; so, in order to satisfy himself on this point, he covertly inquires whether he had done so (*alcun* puts the question in a general form).

23. *Eriton*: Erichthon is the witch who according to Lucan (*Phars.* vi. 419 foll., 507 foll.) was consulted by Sextus Pompeius before Pharsalia as to the result of that battle, and who summoned up for that purpose the shade of a Pompeian soldier. Dante's reason for introducing her here seems to have been that she was,

roughly speaking, a contemporary of Virgil, though, as a matter of fact, Virgil did not die until thirty years after Pharsalia was fought. But it is quite possible that among the many stories which were current in the middle ages concerning Virgil, who was himself regarded as a magician (see Prefatory Note to Canto II), the present one concerning his treatment by Erichthon may have found a place.

27. *cerchio di Giuda*: the ninth Circle of Hell, where Judas was.

29. *dal ciel che tutto gira*: 'from the heaven which moves the whole universe round.' This is the ninth Heaven, or Primum Mobile, of which it is said in Par. xxviii. 70, 'che tutto quanto rape L'altro universo seco.'

31-3. *Questa palude*: the marsh of the Styx. Virgil mentions this in order to prove to Dante his acquaintance with the features of this neighbourhood *senz' ira*: 'without awakening wrath,' sc. in the denizens of Hell.

37, 38. *furon dritte*: 'upreared themselves.' *Tre furie*: Megaera, Alecto, and Tisiphone (ll. 46-8). In the passage of Virgil already referred to Tisiphone alone appears, *Aen.* vi. 555. The description which follows is from Statius, *Theb.* i. 103 foll.

41. *Serpentelli ceraste*: 'small horned snakes'; both the words are substantives, and they are in apposition to one another; *cerasta* (Gk. *κεράστis*) is a horned serpent. Others read *serpentelli e ceraste*, 'small snakes and horned serpents,' which is regarded as equivalent to 'snakes small and large'; but the corresponding passage in Statius, 'centum illi stantes umbrabant ora cerastae' (l. 103), does not suggest that large serpents are intended.

43, 44. *le meschine*, &c.: the handmaids of Proserpine; for *meschine* in the sense of 'minions' cp. *meschini* in Inf. xxvii. 115. Proserpine or Hecate (for Dante identifies them) is again spoken of in Inf. x. 80, as queen in Hell, but these classical titles are so vague as hardly to be more than rhetorical expressions.

48. *a tanto*: 'thereupon'; cp. *di tanto*, 'thereat,' in Inf. iv. 99.

51. *sospetto*: 'timidity'; see note on Inf. iii. 14.

52. *Venga Medusa*: i. e. let Medusa's head be brought. This is *il Gorgon* of l. 56, where the masc. gender is consequently used. *sì l'farem di smalto*: 'so we will turn him into adamant.'

54. *Mal non vengiammo*, &c.: 'to our bane we did not take vengeance on Theseus for his assault'; i. e. had we punished

Theseus for attempting to carry off Proserpine (1' *assalto*), others would not have followed his example and descended hither. Theseus went down to Hades with the object of abducting Proserpine, but was seized and detained there as a prisoner. Virgil represents him as being permanently imprisoned there (*Aen.* vi. 617), but Dante has adopted the other version of the story, which says that he was liberated by Hercules. For *mal* in the sense of 'unfortunately for ourselves,' 'to our bane,' cp. *Inf.* xii. 66; *Purg.* iv. 72.

57. *nulla*: 'no chance of.'

58-60. *stessi*: arch. for *stesso*; cp. *Par.* v. 133. *non si tenne*, &c.: 'was not content with my covering my face with my own hands.' *chiudessi*: arch. for *chiudesse*.

61-3. *O voi*, &c. By making this appeal to his readers Dante desires to intimate that the allegory is one to which he attaches especial importance. Cp. *Purg.* viii. 19-21. The passage to which attention is thus drawn is that which precedes these three lines—not that which follows, for *E già* at the commencement of l. 64 clearly marks the resumption of the narrative after an interval. Accordingly the allegory turns on the obstacles that here oppose Dante's progress, by which are signified the hindrances which impede the advance of the soul towards repentance and conversion. The Furies represent the recollection of past sins, and the Gorgon's head which turns men to stone is the despair produced by that recollection, which permanently hardens the heart. Virgil's causing Dante to turn round and hide his face means that human reason can resist for a while the temptation to despair by refusing to contemplate it (see the notes to Butler's *Translation*, pp. 102, 104).

68. *Impetuoso*, &c.: 'violent owing to the heat in the opposite quarter of the heavens'; a rough description of the wind rushing in to fill up a vacuum caused by heat.

70. *porta fuori*: 'carries away'; Dante probably had in his mind Virg. *Georg.* ii. 440, 441, 'silvae, Quas animosi Euri assidue franguntque feruntque.' Witte's reading *porta fiori* has little to be said in its defence.

75. *per indi*: 'in that direction'; cp. *indi*, 'by that way,' in *Purg.* xvi. 118. *acerbo*: 'painful to the sense,' and so presenting an impediment to the power of sight; cp. *Par.* xxx. 79.

78. *s' abbica*: 'crouches,' lit. 'huddles itself together' (der. from *bica*, a 'heap' or 'stack').

79, 80. *distutte*: 'ruined,' 'lost.' *al passo*: 'at the crossing,' i. e. the place of transit between the tower and the gate of the city of Dis, where the boat of Phlegyas passed.

83, 84. *la sinistra*: this is mentioned because in his right hand he held a wand, l. 89; but also, perhaps, the movement of the *left* hand implies a protest against sin. *angoscia*: 'fatigue.'

85. *del ciel messo*: this angelic 'messenger from heaven,' who crosses the Styx dryshod, resembles the angel of Purg. ii. 29 foll., who conducts the souls in his boat across the sea to the Mountain of Purgatory.

93. *in voi s'alletta*: 'finds entrance into your hearts'; on *allettare* see note on Inf. ii. 122.

95. *A cui, &c.*: 'whose purpose can never be brought to naught,' lit. 'cut off.'

97. *nelle fata*: 'against the decrees of God': *fata* is an obsolete plur. fem. of *fato*, in the sense of an ordinance of God's Providence; cp. Purg. xxx. 142. The plur. of *Fata* ('one of the Fates') is always *Fate*; see *Vocab. Tramater. dar di cozzo*: 'conflict with,' lit. 'butt against.'

98, 99. *Cerberò, &c.*: the reference is to Hercules having chained Cerberus and dragged him to the upper world; Virg. *Aen.* vi. 395, 396, 'Tartareum ille manu custodem in vincla petivit, Ipsius a solio regis, traxitque trementem.' *il mento e il gozzo* describes the parts lacerated by the chain. *vi ricorda*: the verb is here used impers.; 'it recurs (recalls itself) to your minds': cp. Purg. xxxiii. 91; Par. xxxiii. 79; also *ti rimembra* in Inf. xi. 79.

102. *altra cura, &c.*: i. e. as if he were preoccupied by thoughts of Heaven.

104, 105. *la terra*: 'the city'; cp. Inf. viii. 130. *appresso*: 'after having heard.'

108. *La condizion, &c.*: 'the state of those enclosed within a fortress of such aspect.' Dante now enters the sixth Circle, where the heretics are punished.

112. *Arli, ove Rodano stagna*: this describes the position of Arles, at which place the Rhone divides, and begins to form the marshy delta of the Camargue. The cemetery at Arles, which is here referred to, was called Alyscamps (*Elysii Campi*). It has been allowed to fall into decay, and the sarcophagi which remain are arranged near the road leading to a chapel of St. Honorat on the

east side of the town. There is a view of it in Macgibbon's *Architecture of Provence*, p. 58.

113, 114. **Quarnaro**: the gulf of Quarnero or Quarnaro (both forms of the name are in use at the present day; Jackson, *Dalmatia*, vol. iii. p. 81). **Che Italia chiude**: the province of Istria, in which Pola lies, and which is bounded on the east by the gulf of Quarnero, is spoken of by Dante as forming part of Italy in *De Vulg. Elog.* i. 10, l. 55.

115. **varo**: 'uneven.' This word, which is unique, is probably another form of *vario*, this change of termination being common; the meaning then is 'varied,' 'irregular.' Others derive it from Lat. *varus*, 'bent,' 'distorted'; but this word is not given by Ducange as occurring in mediaeval Latin.

120. **Che ferro**, &c.: 'that no handicraft (of iron-founders, blacksmiths, &c.) requires iron to be more so.'

123. **offesi**: 'sufferers'; cp. Inf. vii. 111.

127. **Qui son gli eresiarche**. The correspondence between the punishment and the sin punished in this Circle is found in the tombs being appropriate to sinners who, like the Epicureans, represented the soul as dying with the body. This, no doubt, applies to one only among the various classes of heretics, but in Dante's account of these the Epicureans are far the most conspicuous. Similarly in the third ring of Circle VII, where several classes of sinners are punished, the form of punishment of all of them is suggested by that of the sin of Sodom, though only one class was guilty of that sin; see note on Inf. xv. 16. It is also noticeable that no separate mythological figure is assigned to the sixth Circle, this office, apparently, as well as that of guardians of the entrance of the city of Dis, being discharged by the Furies. In like manner, Charon and Minos in the first two Circles perform a twofold function.

131. **più, e men**: i. e. according to the heinousness of the sin.

132. **alla man destra**. It has already been remarked (Pref. Note to Canto I) that the course followed by Dante and Virgil through Hell is to leftward throughout. The proof of this will be found in the following passages of the Inferno—xiv. 126; xviii. 21; xix. 41; xxi. 136; xxiii. 68; xxix. 53; xxxi. 83. Its allegorical significance is that the forms of sin which present themselves to one who descends through the Circles of Hell proceed from worse to worse. To the rule thus established there are two

exceptions, in which it is stated that the Poets' course was towards the right; viz. (1) that which occurs in the present passage, (2) that in *Inf. xvii. 31*, where they are first approaching Geryon, before descending into Malebolge. The probable explanation of the deviation from the leftward course towards the right is in both these cases the same—that it was a declaration of adhesion to the way of right, in protest against certain special forms of sin which presented themselves on these occasions. In the former instance this sin is heresy, or perverted belief; in the latter it is fraud, or perverted justice, of which Geryon is the representative.

CANTO X

ARGUMENT.—Dante follows Virgil along a path between the wall and the tombs. In this part of the sixth Circle are found those heretics who maintained the doctrine of Epicurus that the soul dies with the body. From one of the tombs Dante is addressed by Farinata degli Uberti, the Florentine leader, who recognizes him by his pronunciation as a native of Tuscany. While they are conversing together, another figure partly emerges from the same tomb, who proves to be Cavalcante de' Cavalcanti, the father of Dante's friend Guido Cavalcanti; and when from some remarks of the Poet he concludes that his son is dead, he falls backwards in grief and disappears. Farinata predicts to Dante impending misfortunes, and explains to him the nature and amount of the knowledge possessed by the spirits in Hell. The Poets now cross the sixth Circle.

LINE 1. *secreto calle*: 'a concealed path'; cp. *Virg. Aen. vi. 443*, '*Secreti celant calles*.'

2. *Tra il muro*, &c.: 'between the wall of the city of Dis and the torments.' The question has been much debated, why the heretics occupy this position immediately within the wall of the city of Dis. The best answer to this seems to be that, owing to the nature of Dante's scheme of punishments, which is set forth in Canto XI, it was difficult to find an appropriate place for them, and that under the circumstances this suggested itself as the most suitable. For Dante's classification of sins was based on a moral code, in accordance with which violence and fraud are punished within the city of Dis (*Inf. xi. 22 foll.*), and the various forms

of incontinence outside it (Inf. xi. 70 foll.); whereas heresy is a sin of the intellect, and therefore finds no place among them. But, as it was necessary to introduce it somewhere, it was classed with the worse order of offences in the lower part of Hell, because heresy is a sin especially abhorrent to God; and it was placed near to the entrance of the city of Dis, in order that it might be kept separate from the sins of violence and fraud.

5. *Mi volvi*: 'dost lead me round.' This passage shows that the Poets' course was curved or spiral, as it naturally would be, since the Inferno was funnel-shaped, and they descended continually in the same (leftward) direction.

11. *Josafat*: 'the valley of judgement.' Jehoshaphat means 'the Lord judgeth'; and since the prophet Joel (iii. 2, 12) speaks of the Valley of Jehoshaphat at Jerusalem as the place where God will hold judgement, it came to be regarded as the scene of the final judgement, and it is so still among the Mahometans.

15. *morta fanno*: 'represent as dying.' During the thirteenth century the denial of the immortality of the soul was imputed by the Papal Curia to many of the Ghibellines, such as Farinata (l. 32) and Cardinal Ubaldini (l. 120), who in consequence of this were known as 'Epicureans.'

18. *che tu mi taci*: Virgil elsewhere (e.g. Inf. xxiii. 25-7) describes himself as being a mirror to Dante's thoughts. The desire here spoken of is probably that of seeing some Florentine heretics, since scepticism was rife at this time in Florence.

21. *non pur mo*: 'not on the present occasion only.' *mo* is Lat. *modo*. The ref. is to Inf. iii. 76-81, where Dante's fear of vexing Virgil by his questions is described.

23. *parlando onesto*: as in Inf. ii. 113, this expression implies 'skill in speech,' but here it refers specially to the use of refined language (the *volgare illustre*).

25. *La tua loquela*: here, as in Inf. xxxiii. 11, 12 and Purg. xvi. 137, some peculiarity of the *lingua Toscana* is meant, probably the pronunciation; hardly the dialect, which was anything but refined.

27. *troppo molesto*: Farinata, who is here speaking, was in the middle of Cent. xiii the head of the family of the Uberti, who were the leaders of the Ghibelline party in Florence. The occasion on which he was 'too injurious' in his treatment of Florence was when, after his expulsion from the city in 1258, he retired to Siena,

where he and his fellow exiles concerted the measures which led to the great defeat of the Florentine Guelphs at Montaperti.

29. *arche*: 'coffers'; i. e. the tombs or sarcophagi in which the spirits were confined.

35. *ergea*: syncopated form of *erigea*.

39. *conte*: 'well-considered,' since he was dealing with a man of position and a political opponent. *Conto*, from meaning 'known,' 'clear,' readily passes into the sense of 'well thought out.'

43. *ubbidir*: to comply with Virgil's admonition.

47, 48. *primi*: 'forefathers.' *parte*: the Ghibellines. *due fiata*: in 1248 and 1260.

50. *l' una e l' altra fiata*: the first time in 1251, after the death of Frederic II; the second in 1266, after the battle of Benevento.

51. *vostrì*: here, and in l. 63, where Cavalcante is addressed, *vostro* is used for *tuo* as a mark of respect to the dignity of the person spoken to; cp. the use of the plural verb in ll. 110, 114. For the other instances in the poem in which this occurs see note on Purg. xxxiii. 92. *quell' arte*: the art of returning home. In 1280, when a reconciliation of the Gueff and Ghibelline parties took place at Florence, the family of the Uberti were excepted, and were not permitted to return.

52, 53. *Allor*, &c.: the order of the words is—'allora un' ombra surse lungo questa, scopperchiata alla vista infino al mento.' Others take *alla vista scopperchiata* as 'at the uncovered mouth of the tomb,' comparing Purg. x. 67, where *vista* means 'a window.' *Un' ombra*: this is Cavalcante de' Cavalcanti, father of Dante's friend the poet Guido Cavalcanti, who married Farinata's daughter. Boccaccio says that Cavalcante did not believe in a future life. In several places in the *Vita Nuova* Dante speaks of Guido as his most intimate friend, e. g. *V. N.* § 3, ll. 98, 99.

56, 57. *altri*: his son Guido. *suspicar*: 'questioning'; the word expresses mingled doubt and hope.

63. *Forse*, &c.: the meaning of this line has not been clearly explained. As the statement is qualified by *forse*, perhaps it signifies that contempt of Virgil might be *inferred* from Guido's writings. By some it is supposed—on the strength of Dante's saying in the *Vita Nuova* (§ 31, ll. 21-4) that Guido desired that he should write that work throughout in Italian—that he de-

preciated the Latin language; and that this would cause him to neglect Virgil as being a Latin author.

64, 65. *Le sue*, &c.: Dante had discovered who Cavalcante was from his implying that his son was Dante's friend, and from his being punished as a sceptic.

68, 69. "*egli ebbe*": the past tense seemed to imply that he did so no longer. *ancora*: 'still.' *lome*: arch. for *lume*.

73, 74. *a cui posta*: 'at whose desire'; cp. Inf. xvi. 81, *a tua posta*. Farinata's request that Dante should stop is mentioned in l. 24. *non mutò aspetto*: Farinata's self-command was shown by his not wincing or betraying emotion, while the fate of his son-in-law was the topic of conversation.

79. *cinquanta volte*: the period meant is four years and two months, i. e. from April, 1300, the supposed date of the Vision, to June, 1304. It was about that time that the attempts of the White Guelfs to secure their restoration to Florence finally failed, and that Dante separated himself from his party. If a more exact date than this is required, it may be that of the departure of Cardinal Niccolò da Prato from Florence on June 4, 1304, which marked the failure of the embassy of reconciliation between the rival factions on which he was sent by Benedict XI.

80. *della donna che qui regge*: this is Hecate, who is identified by Dante with Proserpine as the goddess who rules in Hell. Here she represents the moon, according to the view of ancient mythology. Other classical names of the moon which are found in the *Div. Com.* are *Delia*; Purg. xxix. 78; *Trivia*, Par. xxiii. 26; *la figlia di Latona*, Par. x. 67.

81. *quanto . . . pesa*: 'the difficulty of.'

82. *mai*: 'hereafter'; see on l. 94. *regge*: arch. for *reggi*, which stands for *riedi*, 2nd pers. subj. pres. from *riedere*, 'to return'; 'so may'st thou return.' For another instance of *se* with the subj. expressing a wish or prayer cp. l. 94. When this particle is thus used, it is derived, not, as might appear at first sight, from Lat. *sic*, but from *si*, and has a conditional force (= 'if you wish that,' &c.); see Diez, *Gram.*, vol. iii. pp. 328, 329.

84. *a' miei*: 'against my relations,' the Uberti; see note on l. 51.

85-7. *Lo strazio*: the battle of Montaperti, which was fought on the banks of the Arbia, Sept. 4, 1260. *scempio*: 'massacre';

cp. Purg. xii. 55. It is derived from Lat. *exemplum*, and gets this meaning from that of 'exemplary punishment'; Körting, *Wört.*, No. 2941. **Tale orazion**, &c.: 'causes such addresses (i. e. deliberations and decrees against the Uberti) to be made in our temple.' The 'temple' is the church of San Giovanni, where popular assemblies were held. Or the meaning may be, 'causes such prayers to be offered up in our church for deliverance from the machinations of the Uberti.'

89, 90. **A ciò**: at the battle of Montaperti. He sighs (*sospirando*) at the thought of having fought against Florence at all. **Senza cagion**: his justification was his unjust banishment. **mosso**: 'set forth.'

91-3. **fu' io sol**: take with **Colui** below; 'I and I only was the man.' **colà**: at Empoli, where the Ghibellines in council proposed the destruction of Florence, and Farinata opposed it single-handed. In recognition of this his statue now stands in front of the Ufizi among those of the heroes of Florence. **a viso aperto**: 'openly,' 'boldly.'

94-6. **Se riposi mai**, &c.: on **Se** see note to l. 82; 'so may your descendants hereafter find repose,' i. e. may they be restored to Florence. **ha involuppata**, &c.: 'has entangled my judgement.' The difficulty (*nodo*) which puzzles Dante is that, whereas Farinata is able to predict future events (ll. 79-81), Cavalcante is unaware of his son's present condition (l. 60).

97-9. **se ben odo**: i. e. if I understand aright what I have heard. **tenete altro modo**: 'take a different course,' i. e. are in ignorance.

100-2. **mala luce**: 'imperfect sight,' i. e. longsightedness, technically called presbyopia, when near objects are seen indistinctly, but distant ones plainly. **lontano**: adv. **Cotanto**, &c.: 'so much light is still vouchsafed to us by God.'

104. **non ci apporta**: 'does not bring us news.'

107, 108. **da quel punto**, &c.: after the judgement eternity will commence, and then there will be no more future time. By **conoscenza**, then, is meant the knowledge of present and future events, as distinguished from the memory of the past, which would remain with them.

109. **mia colpa**: his remissness, in not at once answering Cavalcante's question.

113, 114. **ei**: both this form and *i* are used for *gli*. Translate—‘inform him that I did not answer because my thoughts were even then occupied by the perplexing question (**error**) which you have solved for me.’

116. **più avaccio**: ‘with more eager haste.’ **avaccio** is an obsolete adv.; cp. Inf. xxxiii. 106.

119, 120. **Federico**: Frederic II, to whom Dante on other grounds awards high praise in the *De Vulg. Elog.* (i. 12, ll. 20 foll.), was regarded by his contemporaries as a heretic. **il Cardinale**: Ottaviano degli Ubaldini. The evidence of his scepticism was, according to Benvenuto, that on one occasion he said, ‘Si anima est, ego perdidit ipsam millies pro Ghibelinis.’

123. **quel parlar**: viz. Farinata’s prophetic intimation in ll. 79-81.

127-32. **La mente tua**, &c. The general meaning of this passage is as follows: ‘Store up in your mind what you have heard to your disadvantage, but for the present occupy yourself with what lies before you; afterwards Beatrice will reveal to you your coming fortunes.’ **Drizzò il dito**: he pointed with his finger to the scene before them, thus enforcing his injunction to Dante that he should give his attention to the sights and warnings of Hell (**attendì qui**).

131. **quella**: Beatrice is meant, but hers is one of the sacred names which are not mentioned in Hell. In reality, when the time arrives, she does not herself reveal Dante’s fortunes to him, but refers him to his ancestor Cacciaguida (Par. xvii. 7).

133. **a man sinistra**: hitherto they had been keeping the wall on their right hand (see Inf. ix. 132, 133); hence, in order to cross the circle, they had to turn to the left.

135. **una valle**: the seventh Circle. **fiede**: ‘strikes,’ ‘leads.’

CANTO XI

ARGUMENT.—In this Canto Virgil communicates to Dante a classification of the sins which are punished in the lower part of Hell. All wrong dealing (*malizia*) takes the form either of violence or of fraud. Violence, which is punished in the seventh Circle, is of three kinds, according as it is used against God, or against oneself,

or against one's neighbour; and the three classes of sinners **thus** constituted are tormented in three different rings or compartments of this Circle. Violence may be done in two ways under **either** of these three heads, according as it is offered to the person **himself** or to that which belongs to him: hence in the first ring are placed those who wrong their fellow men by murder or by robbery; in the second those who take their own lives or waste their own possessions; in the third those who blaspheme God or violate Nature's laws. Fraud is of two kinds, according as it violates or does not violate, some special bond of confidence, such as the ties of friendship or country. Those persons who practise ordinary fraud are placed in the eighth Circle; while those who violate a special tie, i. e. traitors, are in the ninth. Sins of incontinence, which are less heinous than sins of violence and fraud, are punished in the part of Hell which is above the city of Dis. Virgil further explains to Dante why usury is an offence against God.

LINES 1-3. *ripa*: this bank of rocks forms the boundary between the sixth and seventh Circles. *più crudele stipa*: 'throng of more woful sufferers'; for *stipa* cp. Inf. xxiv. 82, 'Terribile stipa di serpenti.'

4, 5. *l'orribile soperchio Del puzzo*. In defence of the introduction of this feature Burke may be quoted, who says (*Essay on the Sublime and Beautiful*), 'No smells or tastes can produce a grand sensation, except excessive bitters and intolerable stench'; in illustration of the latter point he quotes Virg. *Æn.* vi. 239-41 and vii. 83, 84.

8. *Anastasio papa*: this is Anastasius II, who was Pope in 496-8 A. D. The story relating to him is this. During the fourteen years preceding his election serious differences had existed between the Eastern and Western Churches in connexion with the subject of the Monophysite heresy, which had been condemned at the Council of Chalcedon in 451; and because of a supposed proclivity towards that heresy the name of Acacius the Patriarch of Constantinople was struck off the roll of Patriarchs by the heads of the Roman Church. Anastasius, when he became Pope, was in favour of reconciliation, and accorded a favourable reception to Photinus, a deacon of Thessalonica, who had been sent to him from Constantinople with the view of obtaining the restoration

of the name of Acacius to the roll. This action on his part gave offence to the Roman clergy, and afterwards (on the authority of Gratian) the story arose that Anastasius was persuaded to heresy by Photinus.

13. **compenso** : the classification of the sins punished in Hell which follows finds its counterpart in the account of those expiated in Purgatory, which is given in *Purg.* xvii. 82 foll., and there, as here, the subject is introduced in answer to an appeal on Dante's part for the employment of a period of delay.

16-8. **cotesti sassi** : the *alta ripa*, formed by the *gran pietre rotte in cerchio*. **cerchietti** : the seventh, eighth, and ninth Circles, being much smaller in circuit than the first six, are here called 'little circles.' **Di grado**, &c. : 'descending in steps, like the Circles already passed.' **lassi** : for *lasci*; cp. *lassa*, *Inf.* iii. 49.

20, 21. **basti** : i.e. without further inquiry. Hitherto Dante has frequently questioned Virgil about the classes of sinners punished in the different Circles; from this time he does so no longer. **come, e perchè**, &c. : 'the system and the reason of their durance'; i.e. the arrangement of the punishments, and the classes of sins for which the punishments are inflicted.

22-4. For a *résumé* of the classification which follows see the Argument; this should be consulted throughout. Dante's system is that of Aristotle, to whom he refers in l. 80, but in the present passage his immediate authority seems to be Cicero, *De Off.* i. 13. 41, 'Cum autem duobus modis, id est aut vi aut fraude, fiat iniuria, fraus quasi vulpeculae, vis leonis videtur; utrumque hominē alienissimum, sed fraus odio digna maiore.' See Moore, *Studies*, i. p. 259. **malizia** : 'wrong dealing.' **il fine** : 'the object aimed at.'

25. **dell' uom proprio** : because it involves the use of reason, whereas violence is common to the irrational animals.

28. **il primo cerchio** : the seventh Circle, which is the first of the three here spoken of.

31-3. **puone** : a Tuscan form of *può*; cp. *fene*, *Inf.* xviii. 87. Casini says that in that dialect *ne* was attached to verbal forms without having a distinctive meaning. **in lor cose** : this applies to all three, the *cose di Dio* being *natura e sua bontade*, l. 48. **con aperta ragione** : 'by clear argument.'

36. **tollette dannose** : 'wrongful exactions'; the two words are equivalent to *mal tolletto* in *Par.* v. 33, the *maletolletum* of

mediaeval Lat., which signifies 'extortions'; cp. also *mal tolta moneta* in Inf. xix. 98.

37. **omicide**: arch. for *omicidi*.

42. **senza pro**: 'without avail'; in Purgatory the repentance would be availing, in Hell it is remorse.

44, 45. **Biscazza**, &c.: the principle which connects prodigality and suicide is derived from Ar. *Eth.* iv. 1. 5 δοκεῖ δ' ἀπώλειά τις αὐτοῦ εἶναι καὶ ἡ τῆς οὐσίας φθορά, ὡς τοῦ ζῆν διὰ τούτων ὄντος. Hence the suicides and prodigals are punished together. **piange**, &c.: by doing so the man wastes the good things which have been given him to enjoy.

47, 48. **Col cor**: Ps. xiv. 1, 'The fool hath said in his heart, there is no God'; cp. l. 51. **sua**: God's.

49-51. **suggella Del segno suo**: 'stamps with its seal,' i. e. sets its mark upon, claims as its own. **Sodoma**: those who do violence to nature, Gen. xix. 5. **Caorsa**: those who do violence to the gifts of nature, or wealth, by practising usury. Cahors in the south of France was one of the most noted seats of usury in the middle ages. **E chi**, &c.: 'and those who speak in their heart in contempt of God.'

52. **ond' ogni**, &c.: i. e. 'every one who commits fraud is conscious of his sin'; the fraudulent man is not carried away by passion, like many of the violent, but calculates his crime beforehand. But others say—'all mankind are conscious of being guilty of deceit,' comparing Rom. iii. 11-13, 'there is none righteous, no, not one; . . . with their tongues they have used deceit.'

54. **fidanza non imborsa**: 'does not repose confidence in him.'

55, 56. **Questo modo di retro**: 'this latter mode.' **Pur lo vinco**, &c.: 'only the natural bond of love.'

57. **cerchio secondo**: the eighth Circle, which is the second of those now under consideration. The sins here enumerated are punished in various compartments or *bolge* of that Circle.

58. **affattura**: 'deals in witchcraft.' Ducange give *affatturator* as 'a sorcerer' in mediaeval Lat. The derivation is obscure.

62, 63. **quel ch' è**, &c.: i. e. where there is not only the universal bond which links man to man, but a special bond in addition to this, arising from such causes as relationship, benefits conferred, friendship, &c.. **cria**: for *crea*.

64, 65. **cerchio minore**: the ninth Circle, which is the smallest. **il punto**: 'the centre'; cp. Inf. xxxii. 73. **Dite**: i. e. Lucifer; cp. Inf. xii. 39.

68. **ragione**: 'reasoning'; for *ragionamento*, as in l. 33.

70. **Quei**, &c.: this clause and the three following describe respectively the occupants of the fifth, the second, the third, and the fourth Circles; in the latter clauses *quei* is to be supplied before **che**.

73-5. **roggia**: 'fiery-red'; cp. Inf. viii. 70-4. **a tal foggia**: 'in such a case'; **foggia**, lit. 'fashion,' 'condition.'

76-8. **Perchè**, &c.: 'why does thy mind wander so far from its accustomed good sense? or on what object in another direction are thy thoughts fixed?'

79. **ti rimembra**: the vb. is impersonal; cp. *vi ricorda*, Inf. ix. 98.

80. **la tua Etica**: Ar. *Eth.* vii. i. 1, where the three states mentioned are ἀκρασία, κακία, and θηριότης: these correspond respectively to **incontinenza**, **malizia** (fraud), and **bestialitade** (violence). In the Latin translation of Aristotle the three Aristotelian terms are rendered by *incontinentia*, *malitia*, and *bestialitas*. (Hence it appears that **malizia** in the present passage is used in a different sense from what it is in l. 22, where it means 'wrong dealing' generally, and includes violence.) It may here be noticed that Dante's knowledge of Aristotle's works—his familiarity with which is implied by such expressions as *la tua Etica*, *la tua Fisica* (l. 101)—was derived from two classes of Latin translations, viz. the Old, which were made from Arabic versions, and the New, which were of more recent date, and were made directly from the Greek. See Moore, *Studies*, i. pp. 307 foll.

82-4. **la matta Bestialitade**: 'unreasoning bestiality.' **men biasimo accatta**: 'receives less blame'; cp. Ar. *Eth.* vii. 7. 7 ἑλαττον δὲ θηριότης κακίας. **accatta**: lit. 'gets.' *accattare*, like Fr. *acheter*, is derived from med. Lat. *accapitare* (*adaptare*); Diez, *Wört.*, p. 5.

87. **su di fuor**: in the upper part of Hell, outside the city of Dis.

94. **indietro**: l. 50, where Caorsa is mentioned as a seat of usury. The view of money-lending which Dante here sets forth is that of Aristotle, *Pol.* i. 10. 5 ὁ δὲ τόκος γίνεται νόμισμα νομίματος ὥστε καὶ μάλιστα παρὰ φύσιν οὗτος τῶν χρηματισμῶν

ἐστί. Usury was also forbidden by the Mosaic law, but only in the case of Hebrews; Deut. xxiii. 19, 20.

96. **groppo**: 'knot.' It is the same as our 'group' (**Skeat**); and so is used for 'heap' in Inf. xiii. 123, and for 'cluster' in Inf. xxxiii. 97.

97—111. **Filosofia**, &c. Virgil's answer is to this effect, 'We learn from philosophy that the operations of nature proceed directly from God, and those of art indirectly, because art consists in the imitation of nature (ll. 97—105). Again, the Bible teaches us, that it is by these two principles, nature and art, that the system of man's life should be ordered (ll. 106—8). But usury, or making money out of money, is a process which is regulated neither by nature nor by art, and therefore it is not in accordance with God's laws' (ll. 109—11). By art—as we learn from l. 108 (where see note)—is meant the artificial production of things, which is derived by imitation from nature.

98. **non pure**, &c.: 'in more than one branch of the subject.'

100. **sua arte**: i. e. God's scheme of creation and the laws He appointed for it.

101, 102. **la tua Fisica**: the *Physics* of Aristotle. **non dopo molte carte**: near the beginning of the treatise; Ar. *Phys.* ii. 2. 7 ἡ τέχνη μμείται τὴν φύσιν.

104. **come**, &c.: 'as the scholar does his master.' *fa* here, like our 'does,' repeats the meaning of another and transitive verb. When, as in this instance, it is followed by a case, the use is somewhat rare; cp. Inf. xxv. 132; xxxii. 132.

105. **nipote**: human art is the immediate descendant of nature, nature of the Divine intelligence.

107. **Lo Genesi dal principio**: here in quoting from the Bible, as in 'non dopo molte carte' (l. 102) when quoting from Aristotle, Dante gives an approximate reference. It need hardly be remarked that, whether a work is subdivided or not, a poet cannot quote by chapter and verse. Cp. Inf. xx. 113, where Virgil, in quoting a passage from the *Aeneid*, says, 'L' alta mia Tragedia in alcun loco.'

108. **Prender**, &c.: 'that mankind should gain their livelihood and prosper.' The passages in Genesis here referred to are (1) Gen. ii. 15, which mentions the Divine appointment in the Garden of Eden that men should get their livelihood from *nature*, i. e. natural

fruits; and (2) Gen. iii. 19, 'In the sweat of thy face shalt thou eat bread,' which implies that they should get their livelihood by *artificial means*. These commands were given to Adam and Eve, in whom mankind (*la gente*) potentially existed.

110, 111. *Per sè*, &c.: 'the usurer depreciates nature, both in herself, and in her imitator,' viz. art. in *altro*: in the unnatural process of money making money.

113. *i Pesci*: the Fishes are the sign of the Zodiac that precedes Aries, in which the sun now was; consequently the time intended is some time before sunrise (perhaps 3 a.m.) on Easter Eve.

114. *il Carro*, &c.: 'the Great Bear (Charles's Wain) lies right over the north-west point'; this is the case at the time of the rising of Pisces in the latitude of Jerusalem. *Coro* (Lat. *Caurus*) from meaning the north-west wind is here used for that quarter.

115. *E il balzo*, &c.: 'and onward there a space (*via là oltra*) the ridge of rock is descended.'

CANTO XII

ARGUMENT.—A steep descent now leads into the first ring of the seventh Circle, which contains those who sinned by violence against their neighbour; they are plunged in Phlegethon, a river of boiling blood, more or less deeply according to the degree of their guilt. The approach to this ring is guarded by the Minotaur, and in the neighbourhood of Phlegethon are numerous Centaurs, whose function it is to watch the spirits, and ensure their receiving their due measure of suffering. Chiron, their leader, at Virgil's request appoints Nessus, his subordinate, as their guide to the ford by which the river can be passed; and as they proceed, Nessus points out to them the most conspicuous of the guilty souls, among whom are tyrants like Dionysius of Syracuse, assassins like Guy of Montfort, and notorious highwaymen. At the point where the stream is lowest Dante crosses it, riding on the back of Nessus.

LINES 2, 3. *per quel*, &c.: 'owing to the object (the Minotaur) which withal was there, the spot was such as every eye would shun.' If the comma is omitted after *anco*, it runs thus—'and withal (i. e. independently of its Alpine wildness) owing to the object,' &c.

4, 5. *quella ruina, &c.*: the 'rock-fall' here is the *Slavini di Marco* near Roveredo, about fifteen miles below Trent. The local traditions of that place—according to which Dante became acquainted with the rock-fall when residing at the neighbouring castle of Lizzana, where he was entertained by its owner, the lord of Castelbarco, at the time when he was at the court of the Scaligers—are given by Barlow (*The Vernon Dante, &c.*, p. 75). Taken by themselves they are not of great value, but they receive some confirmation from Dante's description, which implies that he had seen the spot; and the friendship which existed between the Scaligers and the lord of Castelbarco suggests that a visit to his castle would have been the most likely opportunity for him to do so. *percosse*: take with *nel fianco*, 'struck the Adige in flank.'

6. *sostegno manco*: the cause of the rock-fall here given—which, as Benvenuto mentions, is that assigned to it by Albertus Magnus in his *De Meteoris*—is the true one. It was 'occasioned by the fall of the oolitic and clay strata of the mountains'; Murray, *Handbook for S. Germany*, p. 339. Most landslips arise in this way, e.g. the well-known one of the Rossberg near Goldau in Switzerland.

8, 9. *discofesa*, &c.: 'the rock is so shattered, that it would afford a possible track'; the meaning is that, whereas the mountain-side was precipitous before, the landslip had made it possible, though not easy, to descend. The meaning of *discofesa* is determined by that of the corresponding verb *scoscendere*, which in Inf. xxiv. 42; Purg. xiv. 135; Par. xxi. 12 means 'to break' or 'rend.' For its etymology see note on Inf. xvii. 121.

10. *burrato*: 'chasm'; cp. Inf. xvi. 114.

11-3. *punta*: 'edge,' 'rim'; cp. *testa* for 'ridge' in Inf. xvii.

43. *lacca*: 'hollow,' i.e. the Circle; see note on Inf. vii. 16. *L' infamia, &c.*: this is the Minotaur, who is the guardian of this Circle, and symbolically represents force and fury. He is called 'the infamy of Crete' because of his origin from a bull and Pasiphaë, who with a view to that criminal connexion entered the figure of a wooden cow (*la falsa vacca*). The story is from Virg. *Aen.* vi. 24-6. *Creti*: for Creta, as in *Conv.* iv. 27, l. 160.

15. *fiacca*: 'overpowers,' lit. 'breaks.'

17. *il duca d' Atene*: Theseus, who killed the Minotaur. Shakespeare by a similar anachronism makes him Duke of Athens

in the *Midsummer Night's Dream*. In both cases the title was suggested by that of the Frankish rulers of that place subsequently to the fourth Crusade.

20. *Ammaestrato*, &c.: tutored by Ariadne, who was child of Pasiphaë by Minos, and therefore sister to the Minotaur, and who instructed Theseus in killing that prodigy.

22. *si slaccia*: 'breaks his tether'; probably at the altar, the idea being suggested by Virg. *Aen.* ii. 223, 224, 'fugit cum saucius aram Taurus,' &c. in *quella*: understand *ora*; cp. Inf. viii. 16.

26, 27. *varco*: the passage, which had previously been occupied by the Minotaur. *ti cale*: 'descend,' the track being precipitous.

28-30. *lo scarco*, &c.: 'that fallen mass of stones'; *scarco* for *scarico*, lit. 'unlading.' *nuovo*: 'unwonted,' as in Inf. ix. 3; the weight of Dante's material body is referred to.

34. *vuò*: for *voglio*. *l' altra fiata*: the occasion mentioned in Inf. ix. 22.

37, 38. *poco pria*, &c.: the reference in what follows (ll. 40-5) is to the earthquake at the time of the Crucifixion, when 'the rocks were rent'; this took place shortly before the Descent into Hell. The rending of the rocks on that occasion has given birth to various legends, e. g. that relating to Monserrat (*Mons Serratus*) in Spain, the jagged peaks of which are said to have been then formed. *la gran preda*: the souls of the Patriarchs, who were delivered from Limbo (il cerchio superno).

42, 43. *è chi creda*: imitated from the Lat. 'est qui credat.' The doctrine here referred to is that of Empedocles, that periodically (*Più volte*) the universe was organized and disorganized by hate and love. Dante was acquainted with it through Aristotle, who mentions and criticizes Empedocles' views in *Met.* ii. 4. 15 foll. In the present passage it is implied that love was the disorganizing element. The explanation of this would be, that the universe was organized by the union of unlike elements; but love caused like things to combine with like, and thus dissolved this union, and with it the organization, thereby producing chaos. *mondo in*: the metrical hiatus between these words is strange, and has given rise to several various readings.

45. *altrove*: a similar ruined place is mentioned in Inf. xxi. 106-8, but it is clear from that passage that Virgil was not yet

aware of its existence. Hence it is probable that *altrove* here is used generally, without reference to any particular spot known to him.

46, 47. *a valle*: 'downwards'; cp. *Inf.* xx. 35. *La riviera del sangue*: the name of this river is not given here, but it is seen to be Phlegethon from *Inf.* xiv. 130-5.

49-51. *e ria e folle*: *o ira folle* is also read. *immolle*: 'steeps,' i. e. in the blood.

52-4. *fossa*, &c.: 'a moat bent into an arc, corresponding to that which according to my guide's account encloses the whole level.' *Secondo*, &c.: the information which Virgil had given on this point is contained in two passages, viz. l. 47, where the river (= *fossa* here) is mentioned, and xi. 39, where the 'ring' (= *in arco torta*) is spoken of.

55, 56. *in traccia*: 'on the trail,' i. e. in pursuit of those sinners who try to escape their punishment; cp. l. 74. *Centauro*: the Centaurs, like the Minotaur, being half beast, represent the bestial (*θηριώδης*) nature of 'brute' violence.

66. *Mal*: 'to your hurt'; cp. *Inf.* ix. 54. *tosta*: 'hasty'; referring to the attempt of Nessus to carry off Deianeira, the wife of Hercules. The story, which Dante knew from Ovid, *Met.* ix. 101 foll., was that when he seized her he was shot by Hercules, and before dying, to avenge himself, gave her a garment imbrued with his own blood, telling her that it was a charm by which to retain her husband's love. When Deianeira used it for this purpose on a subsequent occasion, the poison from the arrow which had mixed with the blood caused Hercules' death.

67-9. *tentò*: 'touched,' calling his attention. *egli stesso*: i. e. he did not leave it to another to exact vengeance for him, but provided for it himself.

70-2. *che al petto si mira*: 'whose eyes are fixed on his breast'; perhaps this thoughtful attitude signifies that Chiron was a sage, which was his character in Greek mythology. *si pien d'ira*: cp. *Virg. Georg.* ii. 456, 'furentes Centauros . . . Rhoetumque Pholomque.'

75. *sua colpa*: they were immersed more or less in proportion to the heinousness of their sin.

77. *la cocca*: the notch end of the arrow.

79. *scoperta*: 'uncovered,' 'exposed to view.'

83, 84. *gli era al petto*, &c.: 'was over against his breast, where the two natures (the human and equine parts of his body) join.'

85-7. *soletto*: without other company. Dante lays stress on the solitude of his journey in *Inf. ii. 3*, *io sol uno*. *Necessità*, &c.: this journey was his only hope of restoration to a godly life; cp. *Purg. xxx. 136-8*.

88. *Tal*: Beatrice; cp. *Inf. ii. 70, 71*.

90. *ladron*: i.e. one who might be condemned to this Circle. *anima fuia*: 'a fraudulent spirit,' whose place would be in the eighth or ninth Circle. For the meaning of *fuia* cp. *Par. ix. 75*, where *fuia di sè* means 'concealing (lit. stealing away) itself.' It is probably derived from *Lat. fur*; *Diez, Wört.*, p. 373.

91-3. *per quella virtù*: 'I pray thee by that divine power.' *a pruovo*: 'near,' 'in company'; *Lat. ad prope*; *Diez, Gram.*, vol. ii. p. 435.

97. *destra*: the three Centaurs were drawn up in front of them, Chiron in the middle, Nessus on his right, Pholus on his left. But the reason why Chiron's turning to the right is mentioned probably is, that here he is doing a good and serviceable act, of which this movement was emblematic.

98, 99. *Nesso*: he is chosen to guide them to the ford (l. 94) because Ovid in the passage already mentioned calls him 'scitus vadorum,' *Met. ix. 108*. *Torna*: 'return'; they had come to meet Virgil and Dante, l. 59. *sì*: as Virgil had requested, l. 94. *fa cansar*: 'cause the other band to withdraw.' *cansar* for *cansarsi*.

105. *dier . . . di piglio*: with *sangue* this means 'imbrued their hands in.' There is a *zeugma* here (the verbal expression being used in different senses with the two substantives *sangue* and *aver*), for *dar di piglio* means 'to lay hands on.'

106. *danni*: the wrongs they have inflicted.

107. *Alessandro*: this is supposed by some to be Alexander of Pherae, who was notorious for his ferocity; and this view is supported by a passage in Cicero (*De Off. ii. 7. 25*), where he is mentioned, as he is here, in connexion with Dionysius of Syracuse as a typical tyrant. But it would be strange if the name of Alexander should be used without further explanation of any other than Alexander the Great; and, in reality, Orosius, who was

Dante's chief authority for the facts of ancient history, speaks in the strongest language of the bloodthirstiness and cruelty of that conqueror (see the passages quoted in Toynbee's *Dict.*, p. 23). Lucan also denounces him in similar language (*Phars.* x. 20 foll.). No doubt Dante speaks of Alexander the Great in high terms of praise in *Conv.* iv. 11, ll. 123-5, on account of his liberality; but we have already seen in the case of Frederic II (see note on *Inf.* x. 119) that he was able to appreciate the two sides of a historical character. **Dionisio**: Dionysius, the tyrant of Syracuse.

110. Azzolino: Ezzelino da Romano (1194-1259), lord of the March of Treviso, whose atrocities are again referred to in *Par.* ix. 29, 30. Symonds says of him (*Renaissance in Italy*, i. p. 42), 'His one passion was the greed of power, heightened by the lust for blood.'

111, 112. Opizzo: Obizzo, marquis of Ferrara (1264-93). Benvenuto applies the epithet 'violentus' to him. **figliastro**: 'step-son.' His son and successor Azzo is meant, by whom he was said to have been murdered. The form of assertion which Dante uses (*per vero*) implies that this was doubted. Benvenuto says that he got the story from the chronicler Ricobaldo of Ferrara. The expression 'step-son' is a term of reproach, referring either to the unnatural character of his crime, or to the supposed unfaithfulness of his mother.

114. Questi, &c.: Dante turned to Virgil to inquire whether he confirmed these statements, and Virgil said, 'Take Nessus now as your prime authority, and regard me as only second to him.'

117. bulicame: 'boiling stream.' This line and l. 128 are the only two places in the *Div. Com.* where this word occurs besides *Inf.* xiv. 79, where it is the proper name of the hot spring near Viterbo. Hence it seems probable that the word in its more general meaning was derived from the name of that spring (so Buti, Blanc, *Vocab. Tramater*). It is noticeable, as suggesting an association of ideas between the two in Dante's mind, that Viterbo was the scene of the murder which is mentioned in the next three lines.

118. dall' un canto sola: the reason of his solitary position was that, as an Englishman, he belonged to a remote race and country. Cp. the case of Henry III of England in *Purg.* vii. 131, and that of Saladin in *Inf.* iv. 129.

119, 120. *Colui*: Guy de Monfort, son of Simon de Monfort, who in 1270 slew Henry, son of Richard, Earl of Cornwall, in a church in Viterbo during the celebration of mass (*in grembo a Dio*). For the use of *grembo* of a place cp. *Purg.* v. 75, 'in grembo agli Antenori.' *Lo cor*, &c.: the story here referred to, of Henry's heart being preserved in a pillar on a bridge over the Thames in London, was believed at that time 'in Italy, but is almost certainly fabulous, for it is not mentioned by any English chronicler. Henry was buried in the Cistercian Abbey at Hayles in Gloucestershire.

127. *da questa parte*: on the side from which they came.

131. *si raggiunge*: i. e. after having completed the circle.

133-6. *di qua*: on the farther side. *flagello*: as being 'the Scourge of God.' *Pirro e Sesto*: Pyrrhus is placed here because he ravaged Italy; Sextus Pompeius on account of his piratical campaigns. *in eterno*, &c.: 'causes to flow (lit. milks) eternally the tears, which by its boiling heat it extorts from,' &c.

137. *Rinier*: the two persons of that name here mentioned were famous highwaymen.

CANTO XIII

ARGUMENT.—The second ring of the seventh Circle, which is next entered, contains the souls of the violent against themselves and their possessions—i. e. the suicides and the spendthrifts. The scene is a pathless wood, where the souls are imprisoned in the trunks of trees of forbidding aspect, and are haunted and tormented by the Harpies. Here the Poets meet with Pier delle Vigne, the secretary of Frederic II, who relates to them the story of his fall from power and his suicide. He also explains to them the nature of the punishment which is inflicted here. As he ceases speaking, there suddenly appear two of the class of spendthrifts—Lano da Siena and Jacomo da sant' Andrea of Padua—who are being pursued and torn by wild black dogs. Finally, a nameless suicide from Florence descends on the malign influence of the ancient statue of Mars in that city.

The symbolism in this Canto is more than usually elaborate.

The gloomy surroundings are emblematical of the hopelessness and despair which characterize the crime of suicide. The Harpies which tear off the leaves of the trees that contain the sinful souls (l. 101) are essentially melancholy in character (ll. 12, 15), and represent brooding thoughts which prey on the mind. The prohibition which prevents the suicides from reassuming their bodies after the Judgement (ll. 103-8), and the partial loss of individuality involved in the vegetable growth with which they are identified, correspond to the nature of their sin. Similarly in the case of the spendthrifts, the dogs which rend them limb from limb (l. 128) recall the manner in which they had squandered their property.

LINE 5. *schietti*: 'straight and smooth.'

7-9. *Non han*, &c.: 'not so rough and tangled are the thickets, which those wild beasts inhabit (*han*), which shun the cultivated lands (i.e. inhabit the waste lands) between Cecina and Corneto.' The meaning is clear, though the mode of expression is perplexing. *Tra Cecina e Corneto*: as the river Cecina enters the sea to the southward of Leghorn, and the town of Corneto lies northward of Civit  Vecchia, the district here meant is the marshy and unhealthy country between the mountains of Tuscany and the sea, which is known as the Maremma.

10-5. *le brutte Arpie*, &c.: the story here referred to and the description of the Harpies are from Virg. *Aen.* iii. 209 foll. When Aeneas and his companions landed on the Strophades—two small islands off the west coast of the Peloponnese—they were driven away by the Harpies, who predicted to them impending misfortunes.

18, 19. *mentre Che*: 'until.' *sabbione*: the scene of the punishment of the sinners in the third ring.

21. *torrien fede*, &c.: 'would discredit tale of mine,' i.e. would appear incredible, if I were to describe them.

25. The present Canto affords a number of instances of Dante's fondness for the repetition of words, either in the same or in a similar form, which device he uses for the sake of (1) antithesis, as in l. 72, *ingiusto*, *giusto*; (2) emphasis, as in ll. 67, 68, *infiamm * &c.; (3) mere fancifulness, as in the present line. *Disdegno*, *disdegno* in ll. 70, 71 is another instance. For additional examples see Inf. iv. 72-6, *onori*; xxvi. 65, 66, *prego*; xxx. 136, 137, *sogna*;

Purg. xx. 1, 2, *voler, piacer*, and ll. 65 foll., *per ammenda*; xxiv. 148-51, *sentii*; Par. xiv. 136, 137, *escusar*; xx. 98, 99, *vince*.

30. *monchi*: 'maimed,' 'defective,' 'vain'; 'you will discover that your ideas are all at fault.'

31. *porsi la mano*, &c.: the incident described in what follows was derived from Virg. *Aen.* iii. 22 foll., where the story is told, how Aeneas plucked a branch from a tree, whereupon blood issued, and a voice was heard declaring that the shade of Polydorus, who had been murdered by Polymestor king of Thrace, was imprisoned there.

38. *pia*: 'compassionate.'

40, 41. *un stizzo verde*, &c.: 'a green brand, lighted at one end, which at the other drips': the relative is somewhat awkwardly repeated. *geme*: for this meaning of *gemere* cp. Purg. xxv. 44. It is similarly used as a Latin word in *De Vulg. Elog.* i. 4, ll. 59, 60, 'ut [aër] aquam gemat.' In the present passage it will be seen that *geme* corresponds to *sangue* (l. 44), while *cigola* corresponds to *parole*.

43, 44. *scheggia*: 'splinter,' i. e. the torn bough. *usciva*: a marked instance of the use of a sing. verb with two subjects, because the first of the two is plur. As the verb precedes, it is probably a quasi-absolute use (= 'there issued'), like that of *soperchiava* in Inf. xix. 22. *la cima*: the tip of the twig, by which he was holding it.

48. *Ciò ch' ha*, &c.: 'what he has hitherto realized only by means of my poetry,' i. e. that a human life can be imprisoned within a tree, as described in the case of Polydorus.

50, 51. *la cosa incredibile*: 'the incredibility of the thing'; my object, Virgil says, was to persuade him of a thing so hard to believe. *a me stesso pesa*: 'weighs on my conscience.'

57. *Perchè*: here used simply for *che*, 'that'; cp. Purg. vi. 88. *a ragioner m' inveschi*: 'am tempted (lit. ensnared) to discourse.' Elsewhere in the *Div. Com.* the form is *inviscare*; der. from Lat. *viscum*, 'birdlime.'

58. *Io son colui*: this is Pier delle Vigne, the secretary and confidante of Frederic II, who was ultimately disgraced on a charge of treachery and blinded, and died in 1249. Various accounts are given of the manner of his suicide, and Villani (vi. 22) even doubts whether he killed himself at all. *ambo le chiavi*: the keys of good-will and ill-will.

61. *dal secreto*, &c.: 'I removed almost every one from his confidence.'

63. *i sonni e i polsi: le vene e i polsi* is also read, but *i sonni* has far greater MS. authority (Moore, *Text. Crit.*, p. 304); and besides, *le vene*, &c., would mean 'it drained my life-blood,' and it is not his death which is here referred to. The plur. *sonni* is found in Italian, though it is rare. Purg. xxxii. 78, where it occurs, is not a case in point, for it used there of the sleep of several persons.

64. *La meretrice*: 'envy'; cp. l. 78.

67, 68. *Infiammò*: the repetition of the word in these two lines is emphatic, expressing the spreading of the feeling. *Augusto*: the emperor Frederic.

70-2. *per disdegnoso gusto*: 'prompted by disdainful feeling,' lit. 'owing to my experience (taste) of the feeling of disdain.' It is often interpreted as meaning 'owing to having tasted of the disdain of others'; but to take *disdegnoso* ('disdainful') in this sense seems to be doing violence to the meaning of the adjective. The disdain of others is expressed by *disdegno* in the following line. *Ingiusto*, &c.: 'when I was just in my dealings with others, my feelings caused me to treat myself unjustly.'

73. *nuove*: 'newly struck'; only fifty years had elapsed since his death.

76, 77. *di voi alcun*: 'one of you two.' *Conforti*: 'let him restate.'

85. *Se*: 'so may'; cp. Inf. x. 82, 94.

89, 90. *nocchi*: 'gnarled trunks.' *si spiega*: 'frees himself.'

94-6. *feroce*: 'in passionate mood,' that being the condition of mind which is attributed to the suicide. *foce*: 'circle'; lit. 'opening,' 'gulf.'

98, 99. *fortuna*: the circumstance that the place in which they spring up is determined by chance corresponds to the haphazard way in which they have cast away their lives. *gran di spelta*: this stands for any common quick-growing plant.

102. *finestra*: 'an outlet.' The rent made by the Harpies became an outlet for the cries of pain; cp. ll. 131, 132.

103, 104. *spoglie*: i. e. their bodies, which they would reclaim at the Judgement. *Ma non però chè*: 'yet not so that any may,' &c.

108. *prun*: 'thorn-bush.' *molesta*: 'injurious,' because it had wronged the body.

115. **Ed ecco duo**: these are souls of spendthrifts, a class of sinners who, as we have seen (cp. Inf. xi. 40-4), were associated with the suicides because they wasted their goods.

117. **ogni rosta**: 'all the tangled branches.' The primary meaning of **rosta**, which has been much disputed, is 'a bough with branches'; see *Vocab. Tramater*.

118, 119. **accorri**: 'hasten to my aid.' **morte**: as a spirit of the dead is speaking, this must mean annihilation; cp. Inf. iii. 46. **a cui**, &c.: 'who thought his own pace too slow.'

120, 121. **accorte**: 'alert'; the meaning of the passage is, 'You did not run away like this, otherwise you would have escaped.' The story of the time was, that Lano da Siena was a youthful spendthrift, who when his fortunes were desperate, exposed himself to certain death instead of running away at the battle of Pieve del Toppo, when fighting against the people of Arezzo in 1288.

123. **Di sè**, &c.: 'he flung himself into a bush so as to form one heap with it,' his object being to hide himself. In this bush, as we learn from ll. 131 foll., the soul of a suicide was imprisoned.

127. **quel**: Jacopo da sant' Andrea, a spendthrift of Padua, who was put to death, it was said, by Ezzelino in 1239.

131, 132. **piangea . . . invano**: 'was uttering vain laments': the dogs had torn him at the same time as the spirit who had taken refuge under him.

134. **Che t'è giovato**: 'what hath it profited thee?' when thou hast been lacerated notwithstanding.

136, 137. **fermo**: for *fermato*. **punte**: these were the wounds, which became *al dolor finestra* (l. 102).

143. **Io fui**, &c.: he does not tell his name, nor is it known who he was. Benvenuto remarks that, as there were many suicides in Florence at this time, Dante leaves the application open, so that it might apply to any of them.

144. **il primo padrone**: Mars, to whom, according to the story then current, a temple was erected in the time of Augustus; but this was converted into a church of St. John the Baptist, i. e. the old Cathedral of Florence, which is now the Baptistery (Villani, i. 42, 60).

145. **l' arte sua**: i. e. in this case the propagation of domestic strife. There is no great need to discuss the question whether Dante himself in any degree shared the superstitious belief here

referred to. It was widely spread and very famous at this time, and it is on this ground that he introduces it. In any case he does not affirm it himself, but puts it into the mouth of another Florentine.

146, 147. *in sul passo d' Arno*: 'on the crossing of the Arno,' i. e. on the Ponte Vecchio, where the statue of Mars was afterwards set up; cp. Par. xvi. 47. The story was that when the temple of Mars was converted into a church, the statue was set up in a tower near the Arno, where it remained until the siege of the city by Attila (or Totila), when it fell into the river. Subsequently it was recovered and set up again on a pillar on the river-bank at the point where the Ponte Vecchio was afterwards built (Villani, ii. 1; iii. 1). *Rimane . . . alcuna vista*: 'there are some visible remains.'

148-50. *Quei cittadini, &c.*: 'those citizens, who subsequently rebuilt it on the ashes which remained from Attila's siege, would have caused the work (of rebuilding) to be done in vain.' The question is, who are meant by 'those citizens.' According to Villani (iii. 1) the city was rebuilt by Charles the Great and the Romans, and they recovered and replaced the statue of Mars; but they were not *cittadini*, and *il cener che d' Attila rimase* would be a strange way of describing a place that had been deserted for several centuries. Another chronicler, Sanzanome, who lived at the end of the twelfth and beginning of the thirteenth century, makes no mention of Charles and the Romans, but says (*Gesta Florentinorum*, p. 3) that Florence was rebuilt by the leading citizens ('per proceres'), and implies that this was done immediately after its destruction—both which statements are suitable to the present passage. On the other hand he makes no mention of the statue of Mars. From this it appears as if Dante had mixed up a number of traditions on this subject which were current among the people. *Attila*: Dante has here confused Attila with Totila, king of the Ostrogoths—a mistake which is found in some other writers of his time. Attila never came near Florence; Totila besieged that city, and according to the common tradition destroyed it, though in reality he did not do so.

151. *Io fei, &c.*: the meaning is, 'I hung myself at home'; or perhaps, 'I slung the fatal noose from my own roof' (Cary).

CANTO XIV

ARGUMENT.—The third ring of the seventh Circle is that of the violent against God, who occupy a sandy waste, and are tormented by falling flakes of fire. This form of sin—as has been explained in *Inf.* xi. 46-51—is of three kinds, according as it is directed against God Himself, when it is blasphemy; against nature, when it is Sodomy; and against the gifts of nature, i. e. wealth, when it is usury. In the present Canto the punishment of the first of these, blasphemy, is described. The most conspicuous representative of this sin is Capaneus, one of the Seven against Thebes, who in the midst of his suffering defies the Deity. The Poets now reach the stream of Phlegethon, which issues from the wood of the suicides, and crosses the waste of sand; the bank of this stream they follow, because in its neighbourhood the falling fire is extinguished. The sight of it suggests to Virgil that he should explain to Dante the origin of the infernal rivers.

LINES 1-3. *Poichè, &c.*: Dante here complies with the request of the spirit who had last spoken (*Inf.* xiii. 139-42), in consideration of his being a Florentine. *ch'era già fioco*: 'who was by this time faint'; the faintness must have been apparent in his voice, which was the only evidence that could show it.

7, 8. *nuove*: 'strange.' *una landa*: 'a waste'; the name of the Grandes Landes, as the uncultivated district between Bordeaux and Bayonne is called, illustrates the meaning of the word.

11, 12. *il fosso tristo*: Phlegethon; cp. *Inf.* xii. 52. *a randa* **a randa**: 'on the very edge'; the repetition of the word in this and similar idioms adds precision and force to the statement. *randa* is from the Germ. *rand*, 'edge'; Körting, *Wörterbuch*, No. 6646.

13-5. *Lo spazzo*: 'the ground.' This word is derived, like *spazio*, from Lat. *spatium*, but bears a different meaning. *Caton*: the reference is to Lucan, *Phars.* ix. 411 foll., where Cato leads to Juba the remains of Pompey's army. The description of the barren soil in the neighbourhood of the Syrtis, which is here intended, is given in ll. 431-7.

21. *E pareva, &c.*: 'it appeared that they were subject to

different ordinances,' i. e. the punishment of each of the three classes who occupy this ring (see the Argument) differed in the mode of its infliction and in the degree of its severity. The three lines that follow (ll. 22-4) represent respectively the condition of the blasphemers, the usurers, and the Sodomites. The 'symbolical meaning of their different positions is thought to be, that the defiant now *lie impotent*, the usurers, who *sat* at their tables instead of honestly working, occupy the same position still, and the Sodomites, like the incontinent of the second Circle, *burry restlessly*, as they had been carried away by want of self-command on earth.

23. *raccolta*: 'drawn in,' 'hunched up,' their object being to expose the smallest possible surface to the falling flames.

27. *Ma più*, &c.: i. e. their cries of pain were louder.

30. *alpe*: this word, whether it is used for 'the Alps,' or, as here, for 'mountains' generally, is always singular in the *Div. Com.*; cp. *Purg.* xvii. 1; xxxiii. 111.

31. *Quali Alessandro*, &c.: the primary source of the story here given was the apocryphal letter of Alexander to Aristotle, which describes how in the course of one of his marches a great snowfall occurred, whereupon Alexander ordered his soldiers to tread down the snow; this was followed by flaming clouds descending to the ground 'tanquam faces.' It will be seen that Dante has represented the soldiers as trampling, not the snow, but the flames; this confusion however did not originate with him, but with Albertus Magnus, who says in his *De Meteoris* (i. 4. 8), a book with which Dante was acquainted, 'Admirabilem autem impressionem scribit Alexander ad Aristotilem in epistola de mirabilibus Indiae dicens quemadmodum nivis nubes ignitae de aere cadebant, quas ipse militibus calcare praecepit'; see Toynbee, *Dict.*, pp. 23, 24. *quelle parti calde D' India*: 'that hot region of the world, India'; this seems better than 'that hot district of India through which Alexander's march lay,' for the mediaevals regarded the whole of India as a hot region. Cp. *Purg.* xxvi. 21, where 'Indo o Etiopo' is used as equivalent to 'inhabitants of hot countries.'

35, 36. *acciocchè*, &c.: 'seeing that the flame was more easily extinguished.' When *acciocchè* is used with the indic. (a somewhat rare use) it means 'inasmuch as,' 'seeing that'; cp. *Vita Nuova*, § 22 l. 54; § 42. l. 20. It cannot possibly mean 'in order that,' but the variants *perciocchè* for *acciocchè* and *stinguesse*

for *stingeva* show that the use with the indic. was felt at an early date to present a difficulty. *mentre ch' era solo*: i. e. before the fire caught and spread.

38, 39. *esca Sotto focile*: 'tinder under the influence of the steel,' i. e. of the flint and steel used for lighting.

40-2. *Senza riposo mai* = *senza mai riposarsi*. *tresca*: 'play' of the hands. It was the name of a dance in which the hands took a prominent part. *fresca*: 'ever renewed.'

44, 45. *i Demon*: those at the gate of the city of Dis; cp. Inf. viii. 82. *uscinci*: for *ci uscinno*, which = *ci uscirono*. The form in *-inno* for *-irone* occurs again in Par. xiv. 121, *apparinno*; cp. *terminonno* for *terminarono*, Par. xxviii. 105.

46-8. *quel grande*: Capaneus, who when mounting the walls of Thebes defied Jupiter, and was smitten with a thunderbolt by him. The story is from Statius, *Theb.* x. 897 foll., several points in which passage have been adapted by Dante. *torto*: 'frowning.' *maturi*: 'tames,' lit. 'mellows,' 'softens.'

51-4. *Qual io fui vivo*: Stat., *Theb.* iii. 602, [Capaneus] 'superum contemptor.' *il suo fabbro*: Vulcan. *crucciato*: 'incensed' by Capaneus' menaces. *l' ultimo dì*: 'the day of my death,' cp. Inf. xv. 47.

55. *gli altri*: sc. *fabbri*, i. e. the Cyclopes, whose forge was fabled to be under Etna, the mediaeval and modern name of which mountain is Mongibello.

58-60. *alla pugna di Flegra*: the reference is to the attempt of the Giants to scale Olympus, on which occasion they were defeated by Jupiter; this is called by Statius (*Theb.* x. 909) 'praelia Phlegrae.' The Phlegraean plains are generally identified with the peninsula of Pallene in Chalcidice, which faces Olympus. *vendetta allegra*: 'welcome revenge'; i. e. he would not be able to humiliate me or make me yield.

67-9. *miglior labbia*: 'calmer aspect'; for *labbia* cp. Inf. vii. 7; xix. 122. *Ch' assiser Tebe*: this was the siege of that city by the Epigoni, who supported Eteocles against his brother Polynices.

72. *assai debiti fregi*: 'an amply meet garniture': *fregio*, which means the 'border' of embroidery, is here used ironically for 'accompaniment.'

74. *Ancor*: 'hereafter'; cp. Par. xvii. 86.

76, 77. *divenimmo là*: 'we reached the spot'; cp. Inf. xviii.

68. This somewhat rare use of *divenire* seems to be derived from that of the Lat. *devenire*, 'to arrive.' *fiumicello*: this, as we learn from ll. 130 foll., is Phlegethon, i.e. the stream by which the waters of that river escape from the first ring, where the violent against their fellow men are immersed in it (Inf. xii. 47). Emerging from the wood of the suicides (*Fuor della selva*), it here crosses the burning sand at right angles.

79-81. *Bulicame*: this is the name of the hot mineral spring, which rises about two miles W. of Viterbo. It issues from the top of a low hillock, and the steam which proceeds from it can be seen from some distance off. The water boils up from a number of sources, and forms a pool of irregular shape some eighty feet in circumference, from which it is now conducted in different directions by five channels. In Dante's time the prostitutes who lived in its neighbourhood (*le peccatrici*) were forbidden to use the baths to which the other women resorted, and had the water from the stream conducted to their houses. The points of comparison in the simile here are the heat and the rush of the water.

83, 84. *Fatt' eran pietra*: 'had been turned to stone,' i.e. the water produced petrifications. *marginì*: the edges, which formed a causeway, l. 141; the *pendici* are the banks. *il passo*: the way across the ring. *lici*: arch. for *li*; cp. Purg. vii. 64.

87. *sogliare* = *soglia*, 'threshold.' The gate here meant is the outer gate of Hell, as contrasted with that of the city of Dis, which was 'denied' to Virgil, as Dante had reminded him in l. 45.

90. *ammorta*: 'extinguishes'; cp. l. 142. The flames were quenched by the steam rising from it, Inf. xv. 2, 3.

94-120. In this passage Virgil describes the origin of the rivers of Hell. They are formed by the tears which issue from the figure of an old man, which stands within a cavern in Mount Ida in Crete.

94-96. *guasto*: here and in l. 99 Dante is referring to the miserable condition to which Crete had been reduced by the Venetian domination. *Sotto il cui rege*: in the golden age, when Saturn was king. *casto*: 'innocent.'

97-99. *Una montagna, &c.*: the mention of Mount Ida was suggested by Virgil's introducing it in his account of Crete in *Aen.* iii. 104-13, where 'Idaeum nemus' (l. 112) corresponds to *fronde* here. *vieta*: 'outworn,' lit. 'musty.'

100-2. *Rea*: from what is here said of Rhea we gather that

Dante had in his mind Ovid, *Fast.* iv. 197-214, where the story is given of Saturn having eaten her former children by him, and how Rhea on the birth of Jupiter concealed his infant cries from his father by the clashing of metal. *le grida*: i. e. the sounds which are famous in story.

103. *Dentro dal monte*: i. e. in a cavern within the mountain; cp. *grotta* in l. 114. *un gran veglio*: the figure of the Old Man of Crete was suggested by the image in Nebuchadnezzar's dream in Dan. ii. 32, by which the successive monarchies of the ancient world were symbolized. Dante's figure, however, has a wider application, and typifies the history of the human race in its successive stages, as it passed through the golden, the silver, the iron age, &c. The reason why Crete was chosen as the locality is, that Mount Ida was the scene of the golden age, though probably Dante was also influenced in his choice by the position of that island on the confines of the three continents in which the history of mankind was enacted. The tears which proceed from this figure are the sorrows of mankind arising from their sins in all ages, and by these the rivers of Hell are formed.

104, 105. *Che tien, &c.* The figure which represents the human race stands with its back to Damietta, i. e. the East, because the great ancient monarchies existed in that quarter, and looks towards Rome, because that was now the seat of the imperial authority. *Damiata*: Damietta is selected to represent Egypt, and so the East generally, because it was well known at this time from having been twice captured by the Crusaders.

108. *alla forcata*: at this point the dual power of the Church and the Empire commences.

109-11. *eletto*: 'choice.' *salvo che, &c.*: the right foot is the Church, the left foot the Empire; and what is said of the right foot, viz. that it is of baked clay, but that the figure rests especially upon it, signifies that the Church, though it is the more fragile of the two, has been the stronger support to the human race.

112-14. *fuor che l' oro*: no tears were shed in the golden age, which was the age of innocence. *fessura*: this is the corruption and consequent suffering of the world since the Fall, which cause men's tears to flow. *foran quella grotta*: 'force a passage through that cavern'; *quella* refers to l. 103, *Dentro dal monte*.

115. *questa valle*: the Inferno. *si diroccia*: 'falls in cascades.'

116. *Acheronte*, &c. It is natural to suppose that Dante had a clear conception in his own mind of the relation which the courses of these three rivers bore to one another, but it is not easy to determine what that conception was. The most common view is that they are the same stream, appearing at various points under different names and different aspects. If the difficulties involved in that view—e. g. those resulting from the changes in the colour and the temperature of the water—are regarded as being too great, it may be supposed that, when the stream formed by the combined tears (l. 114) had passed through the surface of the earth, it divided and formed three separate rivers. But in that case they must have joined again before reaching the channel at which Dante has now arrived, for it is distinctly stated in l. 117 that the waters which form them pass through it. *Flegetonta*: the form here is that of the Greek accus. Dante may have got it from the *Culex* (l. 271), which in his time was regarded as a work of Virgil's, or from Servius' Commentary on *Aen.* vi. 265.

117-20. *sen va*: *Lor corso* (l. 115) is the subject. *là*, &c.: the lowest pit of Hell, where the water of Cocytus is found. *stagno*: the 'Cocyti stagna alta' of Virg. *Aen.* vi. 323. *non si conta*: 'I give no account of it.'

121-3. *Ed io*, &c. Dante expresses surprise that he had not seen this streamlet before. Virgil replies (ll. 124-9) that this was no matter for astonishment, because he had not yet made the entire circuit of the Inferno, and therefore there must be many objects in it which had not met his view. *a questo vivagno*: 'at this edge (lit. selva)' of the wood.

126. *Pur a sinistra*: 'constantly to the left'; cp. Inf. xxix. 53. This passage is an important one as bearing on the leftward course of the Poets through Hell; see note on Inf. ix. 132.

129. *addur*, &c.: 'cause a look of wonder to appear in thy face.'

132. *l' altro*: Phlegethon, of which it is said in ll. 115, 116 that it was formed by the fall of tears (*esta piova*).

134. *il bollor*, &c.: the explanation which Virgil suggests turns on the derivation of the name Phlegethon from Gr. φλέγειν, 'to burn.' Dante was not himself acquainted with Greek, but he had

XIV. 136—XV. 2] INFERNO

learnt this from Virg. *Aen.* vi. 550, 551 and Servius on l. 265; see Toynbee, *Dict.*, p. 243.

136, 137. *questa fossa*: the Inferno. *Là*: in the Earthly Paradise (*Purg.* xxviii. 130), where the soul which has passed through Purgatory is delivered from the recollection of past sins.

142. *vapor*: 'flame,' as in l. 35. *si spegne*: cp. l. 90.

CANTO XV

ARGUMENT.—As they pursue their way along the embankment of Phlegethon, they meet a troop of spirits traversing the sandy plain in the midst of the falling fire. These are the Sodomites, who are punished for violating the law of nature. One of them, by whom Dante is recognized, is the famous Florentine statesman and man of letters, Brunetto Latini. He predicts misfortunes and ill-treatment at the hands of his fellow citizens as awaiting Dante, and at the same time encourages him to pursue a bold and independent course. At Dante's request Brunetto furnished him with the names of some of the best-known persons in his troop, which consists of ecclesiastics and men of learning. Another band, composed of sinners of a different class in life, but condemned for having committed the same sin, now approaches; and as it is forbidden to these groups of spirits to communicate one with the other, Brunetto is compelled to quit Dante's company. As he does so, he recommends to him his principal literary work, the *Trésor*.

LINE 1. *margini*. This line and l. 3 which rhymes with it are two of the very few twelve-syllable lines that are found in the poem. The excuse for this metrical irregularity is the weakness of the last two syllables, which are unaccented, and belong to the inflexional part of the word. The exceptional use is more marked here and in *Inf.* xxviii. 80, *Cattolica*, than in the remaining four instances, viz. *Inf.* xxiii. 32, *scendere*; xxiv. 62, *malagevole*; *Par.* xxvi. 125, *inconsumabile*; xxviii. 125, *girano*, because in these latter the final vowel is one which could be omitted in the middle of a line.

2. *aduggia*: 'casts a misty shade'; cp. *Purg.* xx. 44. The primary meaning of *uggia*, from which *aduggiare* is derived, is 'shade' or 'blight.'

4-6. **Quale**: agreeing with **schermo**, 'such as is the defence which the Flemings make.' **Guizzante**: Wissant, a town between Calais and Cape Gris Nez; it was known in the middle ages as the starting-point for the crossing to England. This place and Bruges mark the western and eastern limits of the coast of Flanders, as known to Dante; so the general meaning is 'on the Flemish coast.' Bruges is used roughly here for the coast in its neighbourhood, since it lies inland from Ostend. **s'avventa**: 'rushes,' frequentative from *avvenire*. **perchè**, &c.: 'to force the sea to retire.'

7-9. **la Brenta**: the river which descends from the Alps to Padua. **Anzi che**, &c.: the meaning is:—'providing against the floods caused by the melting of the snows in the neighbouring Alps.' As **anzi che** literally means 'before that,' it seems that what Dante is referring to is rather the annual repair than the original making of the embankments. **Chiarentana**: Carinthia, which district in Dante's time included the head-waters of the Brenta.

11, 12. **Tutto che**, &c. The exactness here introduced into the description is a marked instance of Dante's realism; cp. Inf. xix. 16, and Ruskin, *Modern Painters*, vol. iii. p. 216. **Qual che**, &c.: 'their designer, whoever he was.' In Inf. iii. 5, 6, we are told that Hell was made by God, but whether simply by the *fiat* of His will, or whether its details were the work of an intermediate agency, angels or devils, is not said. Our ignorance on this point is probably what is meant here. In contrast with this, the life-like sculptures on the wall of the first Cornice in Purgatory are said to be from the hand of God Himself; Purg. x. 94-6.

13-15. **selva**: the wood of the suicides; cp. Inf. xiv. 77. **Perchè**: 'however much.'

16, 17. **anime**: the Sodomites. It should be noticed that the punishment of the falling flames, which is inflicted throughout the whole of the third ring of Circle VII, was suggested to Dante by the fate of the city of Sodom, which is described in Gen. xix. 24, when 'the Lord rained upon Sodom and upon Gomorrah brimstone and fire.' **lungo**: 'beside'; not 'along,' for in that case they would have been sheltered from the flames.

18. **come suol**, &c.: the graphic comparisons which follow imply that this class of sinners had a peculiar difficulty in seeing. Benvenuto remarks that this is intended to signify that their sin is one which especially shuns the light.

20. **aguzzavan**, &c.: 'puckered (lit. pointed) their eyebrows,' i.e. peered, as persons do in a faint light.

22-4. **famiglia**: 'company.' **Per lo lembo**: the sand, on which Brunetto was walking, was on a much lower level than the embankment; hence he catches the hem of Dante's garment.

26. **Ficcai gli occhi**: the metre shows that **Ficcai** is here a trisyllable. There seem to be only two other instances in the poem of the use of *-ai* as a disyllable at the end of a word (except, of course, at the end of a line), viz. *Inf. viii. 93, **ba|i scorta***, where it is explained by *sc* following, and *Par. xxv. 38, **leva|i gli occhi***. Possibly both in the present passage and in that in the *Paradiso* the exceptional use may be due to the influence of *gl* following.

27. **non difese**: lit. 'did not ward off.'

29, 30. **chinando**, &c.: Dante, being on a higher level, stooped towards the level of Brunetto's face. **voi**: the plural is used out of respect for a man of dignity; see note on *Inf. x. 51*. **ser Brunetto**: Brunetto Latini (d. 1294) played a prominent part in public affairs in Florence, and encouraged Dante in his studies. The title '**ser**' was given to him as being a notary.

33. **la traccia**: 'his troop.'

39. **arrostarsi**: 'waving his arms' (lit. 'fanning himself'), to keep off the flames. The subst. *rosta*, which originally meant 'a bough with branches' (*Inf. xiii. 117*), came to be used for 'a fan,' because branches were used by the country people for fanning, keeping off flies, &c.; hence **arrostarsi** means 'to fan oneself.' **feggia**: from *ferire*.

40. **a' panni**: 'at thy skirts'; cp. l. 24.

47. **l' ultimo dì**: 'the end of thy life,' as in *Inf. xiv. 54*.

51. **Avanti**, &c.: 'before the tale of my days was fully told.'

52. **Pur ier mattina**, &c.: Dante turned his back on the *selva oscura* (= *valle*; cp. *Inf. i. 14*) in ascending the *diletto monte* (i. 13, 29). This took place on the morning of Good Friday, and it was now the morning of Easter Eve.

53. **Questi**: Virgil's name is not given, notwithstanding that Brunetto had inquired who he was. Possibly it is treated as one of the sacred names, the mention of which is avoided in Hell, since as Dante's guide he was employed in God's service. It is certainly remarkable that, while it occurs twenty-five times in the *Purgatorio*, it is only found five times in the *Inferno*, and these

five are in the narrative, and not in speeches, so that they do not imply that the name was uttered in Hell.

54. *a ca*: this is sometimes taken of the 'heavenly home'; but more probably it means 'the world above,' 'the earth.' Though Virgil was not to bring him thither, he was guiding him on his way to it.

57. *Se ben*, &c.: this means that Brunetto perceived that Dante showed good promise; and *stella* in l. 55 is to be taken in a metaphorical sense, rather than as referring to the constellation under which he was born.

58. *per tempo*: not 'before my time,' for Brunetto was about eighty years of age at the time of his death, but 'too early' to be of service to Dante. As Brunetto had ample time before his death in 1294 to help Dante in his early studies, we must suppose that *opera* in l. 60 refers to the work of his maturer years.

61. *popolo*: by this word the commons of Florence are meant, while the 'Romans' in l. 77 are the nobles. According to the Florentine tradition, when the city of Florence was founded by the Romans, its population was composed partly of colonists from Rome, and partly of immigrants from the neighbouring town of Faesulae (Fiesole); and from these two elements the nobles and the commons respectively were descended. The discord arising from this cause is regarded by Dante as the chief source of the factious spirit that prevailed there.

62. *ab antico*: this is the Lat. *ab antiquo*, and is so rendered by Villani (xii. 44.), where he quotes this passage. Dante, however, has used the Italian termination in *antico* for the sake of the rhyme. For an instance of a similar, though inverse, change cp. Purg. xxiii. 4, where for the same purpose *figliuolo*, the Italian vocative, is changed into *figliuole*, the Latin form. The reason why Latin is used in *ab antico* is probably the same as in *sub Julio* (Inf. i. 70), viz. that it describes a date or period in Roman history.

63. *E tiene*, &c.: i.e. it still retains the element of roughness and hardness in its nature. Fiesole is situated on a hill (*monte*), and Villani (i. 38) speaks of its inhabitants as 'ruddi e aspri di guerra.'

64, 65. *per tuo ben far*: because he opposed the entry of Charles of Valois into Florence. Dante was banished in 1302, and this opposition was one of the ostensible causes of his banishment. *lazzi sorbi*: 'acid service-berries,' the 'acidis sorbis' of Virg. Georg. iii. 380.

67-9. **orbi** : Villani (ii. 1) says that this epithet was applied to the Florentines because they put confidence in the promises of Totila. **forbi** : 'wipe clean,' 'keep clean.'

71, 72. **l' una parte e l' altra** : the Black and the White Guefs. **avranno fame Di te** : 'will desire to get thee into their power.' **lungi fia**, &c. : 'they will not be able to satisfy their craving.' **becco** : 'mouth,' lit. 'beak.'

73-5. **Faccian . . . strame** : 'let them make litter of (i. e. rend and tear) themselves.' **S' alcuna**, &c. : the statement is purposely obscure, but Dante seems to be hinting at being himself descended from one of the original Roman families, probably the Frangipani.

76, 77. **santa** : a special epithet of ancient Rome and its citizens, with reference to their being set apart from the first by God as the source from which should proceed the temporal power which was to govern the world. **vi rimaser**, &c. : the occasion here referred to does not seem to be that of the original foundation of the city, for **rimaser** would naturally be used of a previously existing population. It is better, therefore, to understand it of a subsequent period, when, after the destruction of Fiesole by the Florentines in 1010, the citizens of that town migrated to Florence (Villani, iv. 6).

79-81. **Se fosse**, &c. : the meaning is—'if my prayers had been fully heard, thou wouldest be still alive.'

82. **mi accora** : 'goes to my heart,' in the sense of paining. It was the sight of Brunetto's 'cotto aspetto' which suggested this.

85. **s' eterna** : 'wins immortality,' i. e. literary fame.

87. **Convien**, &c. : 'it behoves that my tongue should declare'; **nella mia lingua** : lit. 'in what I say,' i. e. his grateful commemoration of Brunetto.

88-90. **scrivo** : 'I note,' i. e. in my memory; cp. Inf. ii. 8. **a chiosar** : 'for comment,' i. e. for Beatrice to comment on and explain. **altro testo** : viz. what he had heard from Ciacco (Inf. vi. 64) and from Farinata (Inf. x. 79). The 'comment' is ultimately furnished by Cacciaguida, to whom Beatrice refers him (Par. xvii. 46 foll.).

91-3. **Tanto** : 'this much,' viz. 'that I am prepared for fortune' (l. 93). **Pur che**, &c. : 'provided that my conscience does not chide me' (**garra** for **garrisca**) : 'as long as I have nothing for which to blame myself, I am prepared to bear whatever is in store for me.'

94-6. **arra**: this word, like the more usual *caparra*, means a deposit paid on making an agreement; here, according to Buti, for the agreement itself. 'I am familiar with the agreement that exists between man and fortune,' viz. that man must be content with the changes of fortune. **e il villan**, &c.: 'even as the countryman turns his mattock.' This is depreciatory of the power of fortune; 'the one is no more to me than the other.'

97, 98. **in sulla gota**, &c.: Virgil, who is in advance, turns round to address Dante, and he turns by the right, in order to express approval of a well-omened speech.

99. **Bene ascolta**, &c.: 'he listens well who pays heed thereto.' **la**, 'it,' stands for *la cosa* or *la sentenza*. Such elliptical uses of *la* are common in Italian, e. g. 'farla da signore,' 'to act the gentleman.' Cp. the use of *accoccarla ad uno* in Inf. xxi. 102.

100. **Nè per tanto di men**: 'yet not the less for all that'; i. e. notwithstanding that Virgil had interposed.

105. **tanto suono**: 'so long a recital.'

109, 110. **Priscian**: the grammarian of the sixth century. No such sin is attributed to him in history, but probably there was a tradition to that effect in Dante's time. It has been suggested that he is here taken as the type of grammar-school masters, who beyond others had opportunities for this form of wickedness; but it is not like Dante to brand a character without reason. **Francesco d' Accorso**: law lecturer in Oxford in 1273 and for some years after that date.

111. **tigna**: 'scurf'; cp. the use of *lordura* as a term of contempt in Inf. xi. 60.

112-4. **potei**: for *potevi*: on the irregularity of sequence of the indic. after **S' avessi avuto** see note on Inf. xxix. 38. **servo de' servi**: one of the titles of the Pope is 'servus servorum Dei.' Boniface VIII is meant. **Bacchiglione**: the river of Vicenza. Andrea de' Mozzi was translated from the bishopric of Florence to that of Vicenza in 1295 on account of his unseemly living. **Dove lasciò**, &c.: 'where he left (in death) his body exhausted by vice.'

117. **fummo**: 'dust,' raised from the sandy soil by the feet of a multitude.

118. **con la quale**, &c.: these sinners, according to their station and occupation in life, were partitioned in groups, which might not communicate with one another.

119. *il mio Tesoro*: this is the Italian name of Brunetto's encyclopaedic work, the *Livre dou Tresor*, which was written by him in French. It is largely a compilation from ancient writers, but it was a popular work at that time, and was used by Dante as one of his authorities.

122. *Che corrono*, &c.: 'who run the race for the green cloth.' A piece of green cloth was the prize for a foot-race held outside the city of Verona on the first Sunday in Lent of every year. A marked point in the comparison is that the competitors ran naked.

CANTO XVI

ARGUMENT.—Continuing their route in the same direction, they are met by another band of sinners of the same class, but differing from the preceding group by being composed of men who had held military or civil offices. Three of these, who were Florentines, concluding from Dante's dress that he was a countryman of theirs, hasten to meet him; and one of them, who gives his name as Jacopo Rusticucci, inquires eagerly from him about the social condition of Florence, whereupon Dante explains the causes of its decay. Passing on, the Poets hear a loud sound of falling water close at hand, which intimates to them their approach to the descent into the eighth Circle. When they reach the precipice, Virgil borrows the cord with which Dante was girt, and throws it down into the abyss to summon Geryon, that he may convey them into the lower regions of Hell. In answer to this summons, a weird figure is seen after a time to rise from below towards them.

LINE 2. *altro giro*: the eighth Circle, or Malebolge, into which there was a precipitous descent. The water which falls here is that of Phlegethon.

8. *abito*: the dignified costume which distinguished the ancient Florentines. Most Italian cities at that time had a special dress.

12. *pur che*: 'if only'; 'at the mere recollection of it.'

15. *si vuole*: 'it is fitting.' *esser cortese*: because on earth they had been men of great position.

16-8. *se non fosse il foco*: 'were it not for the fire.'

meglio stesse, &c.: 'it would be more suitable for you to hurry to them, than for them to hurry to you.'

20, 21. verso: 'chant,' i.e. lamentation. **rota:** they worked round and round, each in turn trying to get a near view of Dante, who was on the ledge above. But a further reason for their keeping in movement was, that they might escape the penalty of stopping, which is mentioned in *Inf.* xv. 37-9.

22-4. Qual soleano i campione: the title *campione* was applied to the hired combatants who took part in the 'judicial duels,' as the pugilistic encounters were called, by which suits were from time to time determined in various cities of Italy during the thirteenth and the early part of the fourteenth century; and it seems to be this custom which Dante is referring to in the present passage. Clear documentary evidence of the existence and the nature of these 'duels,' derived from the archives of several of the leading cities, is given by Mr. R. Davidsohn in the *Bull. Soc. Dant.*, N.S. vii. pp. 39-43. For *soleano* some read *sogliono*, and though there is but little MS. authority for this, yet the difficulty of reconciling grammatically the past tense in *soleano* with the present *sien* in the subject clause, and the fact that the practice here alluded to was in existence in Dante's time, are strong arguments in its favour. The point of the comparison is the wrestlers' moving about in the same spot, and turning their heads round, first in one direction and then in the other. **lor presa e lor vantaggio:** a favourable opportunity of gripping their adversary. **Prima che, &c.:** i.e. before the real tussle has commenced. **punti:** 'struck.'

26, 27. in contrario, &c.: as they moved round, they were continually turning their heads backwards or sideways, in order to get a full view of Dante.

28-30. sollo: 'unstable,' referring to the yielding sand. **brolo:** 'nude,' here probably 'bald and hairless'; cp. *dipelato* in l. 35.

31-3. La fama nostra, &c.: this is a most impressive passage in respect of the contrast drawn between greatness in the present world and abject misery hereafter. Virgil's remarks in ll. 15-8 are intended to give point to this. **fregghi:** 'dost plod thy way,' lit. 'trail thy feet,' Lat. *fricare*; cp. *Purg.* vii. 52, 'fregò il dito,' 'drew along his finger.'

38. Guido Guerra: a distinguished Guelph leader at Florence. He took a prominent part against Manfred in the battle of Benevento

in 1265. His grandmother Gualdrada was daughter of Bellincione Berti, who is mentioned in Par. xv. 112.

41, 42. **Tegghiaio**: Dante had already expressed his desire to learn his fate, and that of Rusticucci, the present speaker, and described them as *si degni*, Inf. vi. 79, 80. *la cui voce*, &c.: 'whose fame ought to be acceptable,' his 'fame' being the reputation attaching to him for having tried to dissuade the Florentines from marching against Siena before the disastrous battle of Montaperti in 1260. For *voce* in this sense cp. Inf. xxxiii. 85.

43. **posto . . . in croce**: 'tormented'; cp. Inf. xxxiii. 87, 'porre a tal croce.'

45. **La fiera moglie**, &c.: 'my passionate wife is the chief source of my bane,' i. e. she was the cause of the sin which brings me here. He is said to have been separated from her on account of her temper.

52-5. **Non dispetto**, &c.: this is in answer to Rusticucci's words in ll. 28, 29; 'Twas not contempt, but grief, that your sad state imprinted on my heart—and that so deeply, that it will be long before it is wholly obliterated—as soon as,' &c. **si dispoglia**: pres. for future, 'is likely to be obliterated.'

58-60. **sempre mai**: **mai** here only strengthens **sempre**. **ritrassi ed ascoltai**: 'recounted myself and heard others recount.' For **ritrarre** in this sense cp. Inf. iv. 145.

61-3. **Lascio**, &c.: this is in answer to the question about himself and his journey in ll. 32, 33. **fele** is sin, **dolci pomi** virtue. **tomi**: 'plunge downward,' implying a steep descent.

64, 65. **Se lungamente**, &c.: i. e. 'so mayst thou live long'; for **se** cp. note on Inf. x. 82.

67. **Cortesia e valor . . . dimora**: cp. Purg. xvi. 116, where *valore e cortesia* are used, as here, with a singular verb. In the present passage there is the further peculiarity that the participle *gita* agrees with the one of the two substantives which is fem. The reason of this seems to be that **cortesia** is especially referred to, as we see from Dante's answer.

70-2. **Guglielmo Borsiere**: a person of no importance; Boccaccio introduces him in the *Decameron*. **per poco**: 'for a short time past'; he had consequently brought recent news from the world above. **cruccia**: 'provokes': the reading *crucia*, 'distresses,' suits the context better, but there is little authority for it.

78. **come al ver**, &c.: 'as men look [at one another] on hearing the truth,' i.e. implying by their looks that they accept the inevitable.

81. **a tua posta**: 'to your liking,' i.e. 'as pleases you,' without reference to other people; cp. *a cui posta*, Inf. x. 73. The meaning of ll. 79-81 is, 'If on other occasions you use so little reserve in answering questions, you will be well off if you do not suffer more from it than you do now.'

84. **dicere "Io fui"**: 'to retrace the past.' Cary compares Tasso, *Ger. Lib.* xv. 38. 7, 8, 'Quando mi gioverà narrar altrui Le novità vedute, e dire: io fui.'

90. **parve**: 'it seemed good'; Lat. *visum est*.

92, 93. **Che**: 'when,' the meaning being explained by *poco*, 'a short time,' preceding: cp. Inf. xxxi. 19. **per parlar**: 'for all our speaking'; cp. Inf. iv. 11, 'per ficcar lo viso al fondo'; xxi. 28, 'per veder.'

94-6. **quel fiume**: the Montone, which flows into the sea to the southward of Ravenna. **ch' ha proprio cammino**, &c.: 'which is the first river that from Monte Viso eastwards on the left flank of the Apennines has an independent course.' The rivers here referred to are spoken of as being on the left flank of the Apennines, because we are supposed to be following the succession of streams, and the corresponding mountain chain, from west to east. With the exception of the Montone, all the streams that in Dante's time flowed from the northern side of the Apennines in this part were tributaries of the Po, and that river rises in Monte Viso. At the present day, owing to changes in the course of the Po, the Lamone, which lies to the westward of the Montone, flows into the sea.

97-9. **Acquaqueta**: Dante here says that this was the name of the Montone above Forl. At the present day the name Montone is found as high up as the monastery of San Benedetto, near which place a torrent called the Acquacheta joins it. **si divalli**: 'precipitates itself'; der. from the Lat. *vallis*: cp. the use of *a valle*, 'downwards,' in Inf. xii. 46; xx. 35. **di quel nome è vacante**: 'loses that name,' i.e. changes it for that of Montone.

100-2. **san Benedetto Dell' alpe**: 'St. Benedict of the upland'; this was the name of the monastery, in the neighbourhood of which was the waterfall here described. **Ove dovea**, &c.: 'where there should have been (i.e. where it was intended that

there should be) a settlement for a thousand.' Boccaccio tells us that when he was staying in the monastery he was informed by the abbot, that the Conti Guidi, to whom the neighbouring lands belonged, had proposed to bring together there into a settlement the inhabitants of that district, but that this scheme had fallen through. Another explanation of the passage is that the number of monks was small as compared with the revenues; but the monastery does not appear to have been a rich one.

103. *discosciesa*: 'shattered' (see note on Inf. xii. 8), and so 'precipitous.'

106-8. *Io aveva*, &c.: the 'panther with the spotted skin'—the '*fera alla gaietta pelle*' of Inf. i. 42—signifies lust, and the cord by which Dante had proposed to master it signifies the restrictions of the ascetic life. According to Buti, Dante was at one time a member of the Third Order of the Franciscans, whose emblem was the cord, from which they received the name of Cordiglieri (cp. Inf. xxvii. 67, 68). As this statement is not confirmed by any other authority, it may not be true; but since the meaning of this emblem was, as St. Francis intended it to be, that the body is a beast which requires to be checked by a halter, Dante in any case may be referring to it here as symbolizing asceticism. But when Virgil uses this cord as a signal to summon Geryon, who is the personification of fraud, a different form of symbolism is introduced. Here it seems to be the emblem of truth or righteousness, in accordance with such Scriptural expressions as 'having your loins girt about with truth,' Eph. vi. 14; 'righteousness shall be the girdle of his loins,' Is. xi. 5; and it is used here, because it is by truth that fraud is forced to come to the light and show itself.

111. *aggroppata*: 'knotted,' with a view to throwing.

112. *inver lo destro lato*: the object of this was that he might have his right hand free for throwing; but here again there is an underlying symbolism, for he turned to the right as a protest against sin.

115-7. *E pur convien che*: 'assuredly it must be that.' *nuovo*: 'unwonted.' *seconda*: 'follows.' Virgil was watching to see whether any response was returned to his signal.

120. *per entro*, &c.: Virgil had already said that he read Dante's secret thoughts, Inf. x. 18.

INFERNO [XVI. 122—XVII. 1

122. *che*: *quello* is understood before this. *sogna*: 'is vainly fancying.'

124-9. *Sempre*, &c. This passage is a marked instance of Dante's method of preparing the reader for an astonishing spectacle by saying that what he is going to tell is half incredible. For other instances cp. Inf. xxv. 46-8; xxviii. 113-7.

126. *Però che*, &c.: the meaning is:—'because it produces the impression of discreditable misstatement, though such is not the case.'

127-9. *note*: 'verses,' lit. 'strains.' *commedia*: Dante tells us in his Letter to Can Grande (§ 10, ll. 218-25), that he gives this name to his poem because it ends happily, and because it is composed in the vulgar tongue. He accents both this word and *tragedia* (Inf. xx. 113) paroxytone. *S' elle*, &c.: 'so may they not be doomed to short-lived favour.'

132. *ad ogni cor sicuro*: 'to every heart, steadfast though it be.'

136. *Che in su*, &c.: 'who, upward springing, close draws in his feet' (Cary). This describes the action of swimmers in rising.

CANTO XVII

ARGUMENT.—Geryon, who takes up his position on the brink of the precipice, is now described. While Virgil is negotiating with him about their descent into the eighth Circle, Dante is directed to visit the third class of sinners who are punished in this ring, viz. the usurers, who have done violence to art by causing money to generate money in defiance of the recognized laws of production by labour. These are seated not far off on the burning sand, with the flames of fire falling on them; and among them are several scions of noble Florentine families, who made their money by usury. Returning to Virgil, Dante finds him already mounted on Geryon's back, and by his orders takes his place in front of him. They descend in wide circles, until at last they are deposited at the foot of the precipice.

LINE 1. *la fiera*: Geryon, who is the mythological representative of the eighth Circle. He can hardly be said to correspond except in name to the Geryon of antiquity—a monster with three

bodies, who was king in Spain, and whose oxen were carried off by Hercules. A reason—in default of any better—for his representing fraud may be found in a legend given by Boccaccio, to the effect that Geryon was a king of the Balearic Isles, who used to entice strangers into his dwelling, and afterwards kill them; *Genial. Deor.* i. 21.

6. *passeggiati marmi*: 'the stone causeway which we had traversed,' i.e. the bank of Phlegethon; cp. *Inf.* xiv. 83, 141; xv. 1.

8. *sen venne*: 'came on.' *arrivò*: here used active, 'brought up to the bank'; in *Purg.* xvii. 78 it is used neut. in this sense; der. from *riva*. Similarly in Engl. 'to arrive' is originally 'to come to shore'; Skeat, *Etym. Dict.*

10-5. *La faccia*, &c.: the symbolism of Geryon's appearance is, that the face signifies hypocrisy, the serpent figure deceit and malice, the talons rapacity, the knots and shields which appear on his body snares and subterfuges. *Tanto benigna*, &c.: 'so benevolent was its exterior semblance.' *l' altro fusto*: 'the rest of its figure.' *branche*: 'talons,' i.e. here 'arms provided with claws.' *rotelle*: the 'small bucklers' represent the subterfuges under which fraud *shields* itself.

16, 17. *Con più color*, &c.: 'with more colours, whether as groundwork or pattern, never did Tartars or Turks make a cloth.' The words *sommesse e sopraposte* are in apposition to *color*. The construction would be easier if we could read *in* before *drappo*, 'never did Tartars or Turks make the groundwork or pattern on a cloth with more colours'; and as the *n* of *in*, which would be written over (ī), would easily disappear, and the *i* would be lost after the final vowel of *mai*, this reading would have much in its favour if there were any trace of it in the MSS.; but there seems to be none. *Tartari*: the cloths manufactured by the Tartars were famous in the middle ages.

18. *Nè fur*, &c.: 'nor were webs so rich placed on the loom by Arachne.' Arachne was the typical weaver or embroiderer, who challenged Minerva to a contest in that art, and was changed by her into a spider. See Ovid, *Met.* vi. 1-145.

19. *burghi*: 'punts,' for river navigation.

22. *Lo bevero*, &c.: 'the beaver seats himself for his campaign' against the fishes. The beaver has a habit of sitting on a river bank with his tail in the water, and from this arose a fable that he used

his tail for fishing purposes, attracting the fish by the oil which dropped from it. As the beaver does not feed on fish, the story is evidently mythical, and is to be classed with the other 'tail-fishing' myths, in which that habit is attributed in various parts of the world to the bear, the jackal, the racoon, the monkey, and the jaguar. See Tylor's *Early History of Mankind*, pp. 364-7.

27. **a guisa di scorpion**: the image of the scorpion's tail is from Rev. ix. 10. The points of comparison are that the scorpion's tail contains poison, and that it can curve it over the back and move it in every direction.

30. **si corca**: for *corica*, 'is couching.'

31, 32. **scendemmo**: the reason why they went down is, that the banks of Phlegethon were higher than the edge of the precipice. **destra**: the meaning in this case of their deviation towards the right from their usual leftward course through Hell is that, when approaching the embodiment of fraud, they intended thus to express their formal adhesion to the way of right in protest against perverted justice. See note on Inf. ix. 132. In like manner *dieci passi* probably refers to the Ten Commandments as the rule of right.

33. **cessar**: 'avoid'; cp. Par. xxv. 133, 'cessar fatica.' **Per ben cessar**, &c., is intended to explain in *sullo stremo*, it being implied that the causeway at the edge of the precipice, like that of Phlegethon, was free from the action of the flames of fire.

36. **loco scemo**: as *scemo* means 'diminished,' this signifies 'the place where the ground falls away,' i. e. the precipice. Similarly the Mountain of Purgatory is said to be *scemo*, where the *Valletta dei Principi* is formed; Purg. vii. 65.

38, 39. **esto giron**: the third ring of the seventh Circle. **mena**: 'condition.'

43-5. **ancor**: 'once more,' i. e. continuing his course. **la strema testa**: 'the outermost ridge,' i. e. the causeway. **la gente mesta**: 'the usurers.' On them and their punishment see notes on Inf. xi. 97 and xiv. 21.

47, 48. **soccorrien**: 'defended themselves,' lit. 'came to the rescue.' **a' vapori**: 'against the flames'; cp. Inf. xiv. 142.

54. **Non ne conobbi alcun**: here in the case of the usurers, as with the avaricious in Inf. vii. 53, 54, the moral blindness involved in ignoring the purpose with which wealth was given destroys individuality of character, and obliterates distinctive traits.

55, 56. **tasca** : 'money-bag.' On this they were condemned to feast their eyes, as they had done in life, only it is now empty ; and as they were men of good families, their arms are depicted on these bags, and by these alone they can be recognized. **certo colore, &c.** : the colour and pattern (**segno**) are those of the coats of arms.

59. **azzurro** : i. e. a blue object. Of the arms mentioned in what follows, the lion (l. 60) represented the Florentine family of the Gianfigliuzzi, the white goose (l. 63) the Florentine Ubriachi, the sow (l. 64) the Paduan Scrovigni, the three kites' beaks (l. 73) Giovanni Buiamonti. All the persons intended were men of noble families, who were usurers.

61. **curro** : 'course,' 'forward movement' ; the phrases *essere sul curro*, 'to be on the way to,' *mettere al curro*, 'to instigate,' show that this is the meaning ; see *Vocab. Tramater*. The der. seems to be from Lat. *currus*, 'chariot,' which passes into the meaning of 'course.'

64-6. **grossa** : 'pregnant.' **questa fossa** : the Inferno generally is meant ; cp. Inf. xiv. 136.

68, 69. **Vitaliano** : he was still alive, but as to who he was there are conflicting views. **sinistro** : as being the worse of the two.

72. **il cavalier soprano** : i. e. the prince of usurers, Giovanni Buiamonti.

74, 75. **distorse la bocca** : he made a wry mouth in contempt. **La lingua** : cp. Is. lvii. 4, 'against whom draw ye out the tongue?'

76. **temendo, &c.** : 'fearing lest by delaying I should move to wrath,' &c. **no** for *no il*. For **temendo no** cp. Inf. iii. 80.

85-7. **riprezzo** = *ribrezzo*, 'shivering fit.' **rezzo** : 'chill' ; here 'a shady place' ; 'the man trembles all over at the mere sight of a shady place,' at the mere suggestion of chill. **Rezzo** is again used for 'chill' in Inf. xxxii. 75. Both this word and *orezza* (Purg. xxiv. 150) are derived from Lat. *aura*, 'breeze,' through a hypothetical form *auritium* ; Diez, *Wört.*, p. 31.

88, 89. **porte** : 'uttered,' from *porgere* ; cp. Inf. v. 108. **minacce** : Virgil's 'dread commands,' ll. 81-3.

91-3. **spallacce** : 'huge shoulders.' '**Sì**' : this is part of Dante's speech ; take with **fa** ; **fa sì che**, 'be sure that.' Some, however, take it with **volli dir**, 'in sooth I wished to say "Embrace me," but,' &c. **Com'io credetti** : 'as I intended,' lit. 'as I thought they (the words) would' ; fear checked his utterance.

95. **Ad altro forse** : 'in meeting other hazards.'

98, 99. **Le rote, &c.** : Virgil desires Geryon to descend gently in wide circles. **la nuova soma** : 'the unwonted burden' of Dante's material body; cp. *Inf.* viii. 28-30; xii. 30.

102. **a giuoco** : 'at liberty.'

105. **con le branche** : Geryon had no wings, but paddled in the air with his paws.

107, 108. **Fetòn** : Phaëthon, son of Apollo, by whom he was permitted to drive the chariot of the sun for one day. In doing so, Phaëthon approached too near the heavens, which were thereby scorched (*il ciel si cosse*), and this was supposed to have been the origin of the Milky Way (*come pare ancor*). The story is told in Ovid, *Met.* ii. 200 foll.

109. **Icaro** : Icarus, when flying through the air in company with his father Daedalus, approached too near the sun, which melted the waxen fastenings of his wings; Ovid, *Met.* viii. 188 foll.

116, 117. **non me n' accorgo, &c.** : 'I am unconscious of the motion, except that I feel the wind in my face and from below.' Dante perceives that he is going forward because the wind comes in his face, and that he is descending because it comes from below. **venta** : *impers. use*, 'it blows'; cp. *Purg.* xvii. 68.

118, 119. **dalla man destra** : Geryon was circling round in the neighbourhood of the precipice from which he started; and, as the progress of the Poets through the Inferno is regularly towards the left hand, we may assume that Geryon started in that direction. Consequently, he had the precipice, and the water of Phlegethon that fell over it, on his right, when he had accomplished a half-circle, and was at the furthest point from it. **il gorgo** : 'the abyss' ('gorge'), from which the sound of the falling water came up. Others take it in the less usual sense of 'eddy stream,' *Lat. gurgēs*, i. e. the waterfall itself. **stroschio** : 'plashing,' 'boom.'

121. **scoscio** : 'precipice,' *lit.* 'broken place.' The word can hardly be dissociated from *scoscendere*, 'to break,' *discosceso*, 'shattered'; see note on *Inf.* xii. 8. They seem all to be derived from *Lat. excutere, excussio*; and the *dis-* of *discosceso* may have been suggested by the analogy of words where initial *s* stands for *dis*.

123. **mi raccoscio** : 'crouch my limbs'; cp. *s' accoscia* in *Inf.* xviii. 132. Others say 'grip with the thighs,' 'cling closer.'

125. **li gran mali** : the sight of torments.

XVII. 128—XVIII. 6] INFERNO

128. *senza veder*, &c. : i. e. though neither being recalled nor in pursuit of prey. *logoro*, 'lure,' means in falconry a figure of a bird, represented by two bird's wings tied to a stick, by means of which the falcon was recalled.

134. *A piè a piè* : 'at the very foot'; cp. Inf. xiv. 12, *a randa a randa*, 'at the very edge.' *stagliata* : 'precipitous,' lit. 'cut away,' 'cut sheer.'

136. *cocca* : the notch of the arrow, used for the arrow itself; cp. the use of Lat. *cuspis*, 'point,' for 'spear.'

CANTO XVIII

ARGUMENT.—The eighth Circle, which is called Malebolge, contains those classes of the fraudulent who have violated no special tie or bond. These are ten in number, and corresponding to them there are ten *bolge*, or deep trench-like valleys, into which the whole area is divided. They lie one within the other in concentric circles, separated by walls of rock, and the passage across them is made by means of bridges. The basement of the entire area of Malebolge slopes gradually towards the centre, where is the ninth Circle, which is the pit of Hell. In the first *bolgia*, to which we are now introduced, are the panders and seducers of women, who are scourged by demons. After seeing these, Dante crosses the bridge that spans this valley, and passing the intermediate rock-ridge looks down upon the second *bolgia*, which contains the flatterers, who are immersed in filth.

LINES 1-3. *Malebolge* : 'Evil-pits.' The word *bolgia* (Lat. *bulga*) means 'a wallet,' and so 'a hollow place.' For a description of Malebolge see the Argument. *la cerchia* : 'the encircling rock,' i. e. the precipice by the side of which they have descended. *che d' intorno il volge* : 'which runs round it,' lit. 'which turns it around.'

4-6. *drutto mezzo* : 'the very middle.' *campo* : 'area.' *Vaneggia* : 'opens wide,' 'yawns,' lit. 'forms a void (*vano*).'
pozzo : the pit of Hell. *suo loco* : this Latin phrase is probably borrowed from scholastic Latin. *ordigno* : 'structure.'

7. *adunque* = *dunque*, 'then.' The meaning is inferential, marking the result of the position of Malebolge.

10-2. *Quale*, &c.: *Quale* agrees with *figura*, which is the predicate to *rende*. *La parte dov' ei son* means 'the ground which they occupy,' and *Quale figura la parte dov' ei son rende* signifies 'such as is their ground-plan.' The concentric valleys of Malebolge are compared to the moats which, one within the other, run round a fortress.

13, 14. *quelli*: understand *fossi*. *sogli*: 'thresholds of the gates.'

16-8. *Così*, &c.: 'so from the foot of the precipice started (*movien*) bridges of rock, which intersected the embankments and the ravines, until they reached the pit, where they end and meet.' There were bridges at intervals, which may be said to meet at the circle of the inner pit, in the same way as the spokes of a wheel meet at the nave. *scogli*: observe that throughout the account of Malebolge the word *scoglio* is used for 'a bridge of rock'; e.g. *infra*, l. 111; xix. 8. *raccogli*: for *raccoglieli*; cp. *accob* for *accogliu* in *Purg.* xiv. 6.

22, 23. *nuova pieta*: 'a strange form of woe.' *frustatori*: 'wielders of the lash' (*Longf.*): in *Lev.* xix. 20 (*Vulg.*) scourging is the penalty of seduction.

25. *ignudi*: this does not imply that the sinners in other parts of Hell were clothed, but draws attention to the condition of the present class, which exposed them defenceless to their punishment.

26, 27. *Dal mezzo in qua*: 'on the nearer side of the valley.' The sinners formed two lines, one on either side, and moved in opposite directions; those on the nearer side advancing towards the Poets, those on the farther side following the same direction as they were taking (*con noi*), only at greater speed (*con passi maggiori*), because they were driven by the demons. The former of these were the procurers, the latter the seducers. Dante and Virgil were walking leftwards (l. 21) along the ridge which bounded the dike or valley on the outer side.

28-30. *Come i Roman*: the simile is derived from what took place at the Ponte Sant' Angelo at Rome during the Jubilee of 1300. The rule of right and left for pedestrians on bridges is not unknown at the present day, for instance at Dresden, where it is enforced by the police. *esercito*: 'host of worshippers.'

Hanno, &c.: 'devised a plan to let the people pass.' *Passare* is used trans. elsewhere in Italian, e. g. for 'to put a person across a river,' &c.; see *Vocab. Tramater*.

32, 33. **il castello**: the Castle of St. Angelo, as the Mausoleum of Hadrian was then and is still called. This faces one who crosses to the right bank of the Tiber. **il monte**: the Capitoline Hill, which is the most important point to attract passengers in that direction, as St. Peter's is in the other.

35. **cornuti**: wearing horns, the emblem of adultery.

37. **levar le berze**: 'quicken their steps,' lit. 'lift their shanks.'

42. **digiuno**: here used, as in *Inf.* xxviii. 87 and *Par.* ii. 75, in the sense of 'lacking'; 'I have not failed erewhile to see this one': 'with sight of this one I am not unfed' (Longf.).

43-5. **a figurarlo**: 'to scrutinize his looks.' **indietro**: the person spoken of, being a procurer, had come from the opposite direction and was passing them; see note on ll. 26, 27. Dante retraces his steps in order to look at him.

49-51. **le fazion che porti**: 'the features that thou wearest.' **Venedico**: this person was head of the Guelph party in Bologna in the latter half of the thirteenth century. **pungenti Salse**: 'pungent brine,' i. e. acute pain. As the sinner whom Dante addresses was from Bologna, there is a reference here to a valley called Salse in the neighbourhood of that city, where the bodies of criminals were thrown.

53. **chiara favella**: 'accurate address'; it was Dante's precise mention of him which recalled his former life and inclined him to reply.

55-7. **Ghisolabella**: she was sister of Caccianimico, and was persuaded by him to become the mistress of the Marquis of Este. The reading *Ghisola bella*, which the old commentators give, is now proved to be incorrect, for her will, which has lately been found, gives her name as Ghislabella; see Toynbee, *Dict.*, p. 271. **Come che**, &c.: 'in whatever form the scandalous story may be told.' This implies that Dante thought there was more than one version of the affair, and Benvenuto speaks to the same effect.

60, 61. **Che tante**, &c.: the meaning is:—'there are more natives of Bologna here than there are at present in the world above.' **apprese**: 'taught.' **sipa**: Bolognese for *sia*. Benvenuto, who resided in Bologna, asserts this; and Casini adds

that the modern Bolognese say *sepa* for *sia*. Hence a *dicer sipa* means 'to use the Bolognese dialect.' **Savena e Reno**: the two rivers which flow down from the Apennines on either side of Bologna.

63. **Recati a mente**, &c.: i. e. 'you will find the proof of it in the avarice of our hearts.' Benvenuto confirms the charge of covetousness.

66. **da conio**: 'for hire.'

68, 69. **divenimmo Là**: 'we arrived at the point'; cp. Inf. xiv. 76.

71, 72. **a destra**: as the Poets had followed the embankment *a sinistra* (l. 21), to cross the bridge they turn *a destra*. **scheggia**: the 'craggy mass' of the rock which formed the bridge. **cerchie**: 'encircling walls.' The precipices surrounding Malebolge are meant, which are called 'la gran cerchia' in Inf. xxiii. 134. The epithet **eterne**, as applied to these 'walls,' probably signifies that they were a place of everlasting imprisonment.

73, 74. **dov'ei vaneggia Di sotto**: **ei** is the bridge (*scoglio*, l. 69); 'where it opens wide below'; i. e. the bridge of rock forms an arch, so that the souls may pass through. For **vaneggia** see note on l. 5.

75, 76. **che feggia Lo viso in te**: lit. 'that the sight may strike on thee'; **feggia** from *ferire*, cp. Inf. xv. 39. **mal nati**: 'born in an evil hour'; cp. Inf. v. 7. The persons here spoken of are the seducers.

78. **con noi insieme**: see note on l. 26.

79, 80. **guardavam la traccia**: 'we were watching the file.' The Poets are looking down over the right-hand side of the bridge, towards which the sinners are approaching. **dall'altra banda**: 'on the other side' of the valley; cp. Purg. xiii. 79.

84. **per dolor**: 'for all his pain'; cp. Inf. xvi. 93, *per parlar*; xxi. 28, *per veder*. **non par . . . spanda**: *che* is understood after **par**, as it often is in modern Italian. Jason, like Capaneus (Inf. xiv. 46-8), refuses to show outward signs of pain.

86, 87. **core**: 'courage.' **monton**: i. e. the Golden Fleece. **fene**: a Tuscan form, for *fè*; cp. *puone*, Inf. xi. 31.

89. **Poi che**, &c.: when the Argonauts landed at Lemnos, they found it inhabited only by women, who had murdered by agreement all the males in the island.

91. **segni**: 'love-tokens.' There is much to be said in favour

of the reading *senno* here; see Moore, *Text. Crit.*, p. 321.
parole ornote: 'skilful speech'; cp. Inf. ii. 67.

92, 93. **Isifile**: Hypsipyle, whom Jason seduced and then deserted. Dante has taken the story in the main from Statius, *Theb.* v. 403 foll. **Che prima**, &c.: she saved from death her father Thoas, contrary to her agreement with the other women.

96. **di Medea**: Jason first won her love, and then deserted and wronged her, after she had accompanied him to Greece.

97-9. **da tal parte**: 'after this fashion.' in **sè assanna**: 'holds in its grip.'

100-2. **lo stretto calle**: the path which leads across Malebolge crosses one *bolgia* after another by means of the bridges, and cuts at right angles the embankments which intervene between them. At the point now reached it intersects (**incrocicchia**) the embankment between the first and second *bolge*, and starts from the farther side of that to form the bridge across the second *bolgia*. **fa di quello**, &c.: lit. 'makes it a buttress to another arch.'

103, 104. **Quindi**, &c.: in the second *bolgia*, which Dante here overlooks, the flatterers suffer an offensive punishment, suitable to their contemptible sin. **si nicchia**: 'whines.' **isbuffa**: 'snorts.'

108. **facea zuffa**: 'made war upon,' 'was offensive to.'

117. **non pareo**, &c.: i. e. it could not be seen whether he had a tonsure or not.

121, 122. **asciutti**: in their natural state, without their covering of filth. **Alessio Interminei**: nothing is known of this man except that he was a flatterer, and that he was alive in 1295, as appears from a document dated in that year; see Toynbee, *Dict.*, p. 24.

124. **zucca**: 'pate'; lit. 'gourd.'

130-2. **scapigliata fante**: 'wench with dishevelled hair.'
s' accoscia: 'sits crouching'; cp. *mi raccoscio* in Inf. xvii. 123.

133. **Taide**: Thais, the courtesan in the *Eunuchus* of Terence. The passage in that play which is here referred to is *Eunuch.* iii. 1. 1, where Thraso (the soldier) says 'Magnas vero agere gratias Thais mihi?' and Gnatho (the parasite) replies 'Ingentes.' It will be seen that Dante has made the mistake of putting Gnatho's reply into the mouth of Thais. The origin of this error is to be found in his not having taken the words direct from Terence, but from Cicero, who quotes the passage in *De Amicit.* xxvi. § 98; '"Magnas vero agere gratias Thais mihi?" Satis erat respondere, "Magnas":

"Ingentes" inquit. Semper auget assentator id, quod is, cuius ad voluntatem dicitur, vult esse magnum.' This explanation is strongly corroborated by the fact that Cicero introduces this as an instance of flattery; and since it is not definitely stated there by whom the word 'Ingentes' is spoken, it was easy for Dante to suppose that it was uttered by Thais herself. It may be added that Dante does not elsewhere give any evidence of being acquainted with Terence. See Moore, *Studies*, i. pp. 261, 262.

136. *quinci*: 'herewith.' This line suggests Dante's reason for giving such a brief account of this *bolgia*, viz. the contemptible character of its occupants.

CANTO XIX

ARGUMENT.—The third *bolgia* contains those who had committed the sin of simony, or trafficking in the things of God for money. They are placed head downwards in fissures of the rocks, only their legs being visible, and on the soles of their feet are flames of fire. Dante is carried by Virgil to the bottom of the gulf, in order that he may converse with a spirit, who from the violent movement of his feet appears to be undergoing severe punishment. This is Pope Nicholas III, who intimates to Dante that his successors in the Holy See, Boniface VIII and Clement V, are destined to undergo the same torment. The Poet then takes the opportunity of inveighing against the rapacity of the higher clergy. After this Virgil retraces his steps, bearing Dante in his arms, and deposits him at a point whence the fourth gulf is visible.

LINES 1-4. O Simon mago, &c.: 'Ah! Simon Magus; ah! ye worthless followers of his! (I denounce you) because, while the things of God ought to be devoted to good works, yet in your greed you prostitute them for gold and silver.' L. 1 is a denunciation of the Simoniacs, or those who followed in the steps of Simon Magus, the first trafficker in spiritual things, Acts viii. 9 foll.; and *Chè* in l. 2 gives the reason for this denunciation. The difficulty of the passage lies in the reading in l. 3, where the MS. authority is nearly equally divided between *e voi rapaci* and *voi rapaci* (Moore, *Text. Crit.*, p. 323). With the latter of these the construction and the sense are clear, which is not the case with the former. But, considering

that the tendency of copyists is to alter what is unintelligible to them into what is intelligible, and not *vice versa*, it seems impossible that, if *voi rapaci* were the original reading, it could have been altered by so many scribes into *e voi rapaci*. In this case *e* has to be explained as expressing contrast to a previous clause, a use of which there are other instances in the *Div. Com.*; cp. *Inf.* xxx. 115; *Purg.* iv. 90. This seem to be an extension of the use of *e* in the sense of 'then,' 'thereupon,' where it is equally outside the grammatical construction of the sentence; see note on *Inf.* xxv. 34. **Deono**: for *Devono*. **spose**: lit. 'brides of,' 'espoused to.'

5. **suoni la tromba**: 'that proclamation should be made'; i. e. that your misdeeds should be announced to all.

7-9. **tomba**: 'receptacle of the dead,' lit. 'tomb,' meaning the *bolgia*. **scoglio**: the bridge; cp. *Inf.* xviii. 16, 111. **piomba**: 'falls perpendicularly,' like a plumb-line.

12. **quanto giusto**: *giusto* is subst.; 'how great justice does thy power dispense.'

13. **Io vidi**, &c.: the symbolism in what follows may be thus explained. Their being placed head downwards signifies their perversion of holy things; their being enclosed in a hollow of the rock corresponds—as explained in l. 72—to putting money in their purses; and the tongues of flame on their feet recall the fiery tongues of Pentecost—the gift of the Spirit, which they have profaned.

16-8. **Non mi parean**, &c.: in illustration of the exact realism of this passage cp. *Inf.* xv. 11. **San Giovanni**: the Baptistery of Florence, which at that time was the Cathedral. **per loco**, &c.: 'as places in which the baptizing priests might stand.' In the old font (now destroyed) in the Baptistery there were circular cavities at the four angles for the priests to stand in, so as to escape the pressure of the crowd, which was caused by baptisms only taking place on specified days. The existing Baptistery at Pisa is arranged in this manner; see the plan of it in Blanc, *Versuch*, p. 171, and the view in Vernon, *Readings*, ii. p. 65. On the occasion to which Dante refers, a boy had crept into one of these (presumably head downwards, as Mr. Butler remarks), and got stuck and was being suffocated, when in order to rescue him Dante, who was one of the priors, broke the marble.

19-21. **ancor non è**, &c.: the date of Dante's priorate was 1300. **annegava**: 'was losing his life.' *Annegare* usually means

'to be drowned,' but it is also used in the more general sense of the Lat. *enecare*, from which it is derived; see Körting, *Wört.*, No. 2817. **suggel**: 'guarantee'; this statement of Dante's is to be taken as a guarantee (he 'sets his seal' to it) that this is the true account, so as to disabuse others of an interpretation unfavourable to him, as if it was done from mischief.

22-4. **soperchiava**: the use of the singular verb with two subjects, the former of which is plural, is explained by its preceding them, so that it is quasi-absolute, 'there protruded.' **grosso**: 'the calf.'

29. **pur su per l' estrema buccia**: 'over the outer surface only.' **buccia**: lit. 'rind,' 'peel.'

31-3. **si cruccia**: 'shows such fury' (or 'excitement'). **rozza**: 'rude,' 'fierce'; there is some authority for *rossa* here. **succia**: 'licks'; 'over whom plays a fiercer lambent flame.'

35. **per quella ripa che più giace**: 'by the lower of the two embankments.' This is the one on the inner side of the *bolgia*, which is consequently the fourth (*argine quarto*, l. 40), being between the third and fourth *bolge*. It is the lower, because Malebolge slopes towards the centre, and therefore each embankment, according as it is nearer to the centre, rises from a lower level. Hence the descent from the inner embankment is the shorter of the two, and for that reason Virgil prefers it. All this is more fully explained in Inf. xxiv. 34-40.

41. **mano stanca**: 'left hand'; cp. *man manca*, Inf. xxiii. 68.

43-5. **anca**: the same word as Engl. 'haunch.' Virgil was carrying Dante; cp. l. 34. **si**: for *sino*, 'until,' as in l. 128. **rotto**: the fracture in the cliff. **piangeva con la zanca**: 'was showing his pain by the movement of his leg.'

46, 47. **O qual che se'**: this is Nicholas III, who held the Papacy from 1277 to 1280. Villani says of him (vii. 54)—'fu de' primi, o il primo papa, nella cui corte s' usasse palese simonia per gli suoi parenti.' **come pal commessa**: 'being set like a stake.'

50, 51. **fitto**: i. e. 'set head downward in the earth.' *Plantatio*, or planting head downwards, was a common punishment in Florence at this time. **perchè la morte cessa**: 'because by so doing he delays his death'; if *per che* is read, it means 'whereby.'

52-4. **costi ritto**: 'standing there.' **Bonifazio**: Pope Boniface VIII, whom Nicholas was expecting to join him here, but at a

later period. As Boniface died in 1303, he was still alive in 1300, the supposed date of Dante's Vision. **lo scritto**: the record of the future. We have already seen (Inf. x. 100-5) that the dead could foresee the future, though they were ignorant of present events.

56, 57. **torre a inganno**, &c.: 'to carry off by fraud the beauteous dame,' i. e. the Church. The reference is to his having brought about the abdication of his predecessor, Celestine V, with a view to his own advancement. **farne strazio**: by simoniacal practices. Villani (viii. 64) gives numerous instances.

64. **tutti**: 'in every muscle'; for **tutti** in the sense of 'wholly' cp. Inf. xxxi. 15, 'Dirizzò gli occhi miei tutti ad un loco.'

70-2. **figliuol dell' orsa**: a member of the Orsini family, and as greedy as a bear. The cubs (**orsatti**) are the young Orsini. **Che su**, &c.: 'that in the world above I pocketed wealth, and here I have pocketed myself,' with reference to the hollow in the rock where he was fixed.

73-5. **tratti**: 'dragged down.' **piatti**: 'squeezed within the fissures'; **piatto** means both 'flattened' and 'hidden,' and may be used in either sense here.

79. **più è il tempo**, &c.: in 1300, when Nicholas III is supposed to be speaking, twenty years had elapsed since his death in 1280; between the death of Boniface in 1303 and that of Clement V in 1314, which is referred to in the form of a prediction in ll. 82-4, only eleven years elapsed. Scartazzini, in his *Companion to Dante* (p. 377), infers from this passage that, in order for Dante to make Nicholas III affirm that Clement V would be Pope for less than twenty years, he must have known the year of his death; and hence he concludes that this part of the poem was written subsequently to 1314. Mr. Butler, however, the translator of Scartazzini's work, well remarks, that this does not absolutely follow; for the number of Popes who ruled for that length of time was so inconsiderable, that it might safely be conjectured that Clement would not do so. On other grounds so late a date as 1314 for the composition of the *Inferno* is highly improbable.

83, 84. **un pastor senza legge**: Clement V, who is spoken of as being **Di ver ponente**, as being a French Pope. He was elected in 1305 through the influence of Philip the Fair, and played into his hands; by him the Papal See was removed from Rome to Avignon. Villani (ix. 59) mentions his simoniacal practices and his incon-

tinence. Dante again denounces him in Par. xxx. 142-8. *ricopra*: 'lie above,' in the *fessura della pietra*.

86. *Ne' Maccabei*: 2 Macc. iv. 7 foll. Jason, by a promise of money, obtained the high priesthood (*circa* 175 B. C.) from Antiochus Epiphanes, and introduced Greek customs among the Jews. *molle*: 'indulgent,' in furthering his interests.

89. *a questo metro*: 'in this strain,' 'to this effect.'

91, 92. *in prima . . . Che, &c.*: 'before entrusting the keys to his keeping,' in *prima che* is again used for *prima che* in Par. xxx. 138, 'Verrà in prima che ella sia disposta.'

98, 99. *guarda ben*: 'see that thou keep,' iron. *la mal tolta moneta*: 'the money raised by extortions.' The expression here is equivalent to the *tollette dannose* of Inf. xi. 36, and both of them represent the *maletolletum*, 'extortions,' of mediaeval Latin. In French *maltôte* (O. F. *maltolte*) has the same meaning. What is here referred to is the confiscation of tithes, &c., by Nicholas, and it was the money thus obtained which encouraged him to oppose Charles of Anjou.

106-11. *Di voi pastor, &c.*: the passage here intended is the description of the 'great harlot' in Rev. xvii. This, which in reality refers to imperial Rome, is regarded by Dante—as it has often been by others since his time—as referring to papal Rome. Dante however—probably owing to confused recollection—interprets the passage quite differently from what the author of the Book of Revelation himself did. In that book the woman who sits on the waters and commits fornication with the kings of the earth, is seated on the beast with seven heads and ten horns (v. 3), and the seven heads are explained as being both seven mountains and seven kings (vv. 9, 10), and the ten horns are ten kings (v. 12), and both the heads and the horns are worldly powers. In Dante, on the contrary, the woman herself is born with seven heads, and her course is ordered by the ten horns; and these are good influences, because (l. 111) they prevailed so long as virtue was in the ascendant. Hence it is probable that by the seven heads he meant the sevenfold graces of the Holy Spirit, and by the ten horns the Ten Commandments. *ebbe argomento*: according to the interpretation given above this means 'took her rule of life from'; others say 'obtained the evidence of her truth from the Ten Commandments'; others again 'took her emblem from.' *Fin che, &c.*: 'so long as her

husband (the Pope) took pleasure in virtue'; it cannot mean 'so long as her virtue was acceptable to her spouse' (Christ), because *virtute* by itself does not signify '*her* virtue.'

113, 114. *che altro è da*, &c.: 'what difference is there between?' cp. *Purg.* xxiv. 62; *Par.* xxxii. 57. The explanation of the idiom is, that 'from . . . to' implies an interval *between*. *idolatre*: plur. of *idolatra*. *Se non*, &c.: the meaning is:— 'Your idolatry is a hundredfold greater than theirs, for every piece of money is an object of worship to you'; 'where they worship one, you worship a hundred.' *egli* for *egli*no.

116, 117. *quella dote*: the Donation of Constantine of the States of the Church, and at the same time of the whole temporal power of the West, to Pope Sylvester I. In the present passage it is rather the former gift which is referred to, as appears from the epithet *ricco*; in *Par.* xx. 55-7 it is rather the latter. This donation, which is now known to be fictitious, was believed to be a fact in Dante's time.

119, 120. *O ira o*: 'whether it were anger or.' This is an elliptical use; Diez (*Gram.* iii. p. 335) compares Boccaccio, *Decam.* ii. 1, 'o vero o non vero che si fosse.' *spingava*: 'kicked about'; others read *springava* with the same meaning.

122. *labbia*: 'aspect'; cp. *Inf.* xiv. 67.

127, 128. *distretto*: 'closely clasped.' *Sì*: for *sino*, 'until'; cp. l. 44. Virgil now carries Dante up the inner side of the third *bolgia*, and then across the intervening embankment, and as far as the centre of the bridge which spans the fourth *bolgia*.

131. *soave per*: 'gently because of.'

CANTO XX

ARGUMENT.—In the fourth *bolgia* are seen the Necromancers, who walk backwards, their faces being reversed on their bodies, in punishment for their having pretended during their lifetime to look forward into the future. Among them are the Theban prophet Teiresias and his daughter Manto. In connexion with her, Virgil relates the legend of the foundation of his native city Mantua, to which she gave her name; and, in order to describe its site more

fully, he traces the course of the Mincio on which it stands, together with the streams that feed that river, and the lake of Garda through which they flow. Michael Scott and other diviners are also noticed.

LINE 3. *ch' è de' sommersi*: 'which canzone (or *Cantica*) treats of those who are plunged in Hell'; for *sommersi* cp. Inf. vi. 15.

5. *scoperto*: 'disclosed to view'; the two Poets were now on the highest point of the bridge above; Inf. xix. 128.

8, 9. *al passo*, &c.: at the slow pace of a religious procession.

13, 14. *dalle reni*: 'towards the reins'; for *da* meaning 'in the direction of' cp. Inf. xxii. 146; Purg. ii. 55. *gli*: for *loro*.

16. *parlasla*: old form by contraction for *paralisi* 'palsy.'

19. *Se Dio ti lasci*: 'so may God grant thee.'

22. *la nostra imagine*: the human form.

28. *pietà*: here used in the two senses of 'piety' and 'pity.' 'Here piety lives when pity is wholly dead.'

30. *passion porta*: 'introduces feeling where God's judgements are concerned,' lit. 'brings feeling to bear on God's judgement.' There is greater MS. authority for *passion comporta*, and for *compassion porta* (see Moore, *Text. Crit.*, p. 326), but *passion porta*, being a less familiar expression, is more likely to have been altered into these than *vice versa*. The reading here is not affected by the question of metre, for Dante elsewhere uses *passion* both as a dissyllable and a trisyllable; cp. Purg. xxi. 107; Inf. xxxi. 72. The meaning of the passage in any case is not very different. As regards the feeling displayed by Dante—he had shown compassion to Francesca and others in the upper Circles of Hell, but since entering Malebolge he had ceased to do so; and even here the feeling he expresses is rather for a class of persons, and for the distortion of the human frame, than for individuals. The same is true in Inf. xxix. 1-3, where he is again overpowered by grief.

31. *a cui*: this is the soothsayer Amphiaraus, one of the Seven against Thebes, who in the course of that expedition was swallowed up by the earth. Dante obtained the story from Statius, *Theb.* vii. 690 foll.; viii. 1 foll.; and the words "Dove rui," &c., which are here put into the mouth of the Thebans, were suggested by those which Statius attributes to Pluto, viz. viii. 84, 85, 'At tibi quos,

inquit, Manes, qui limite praeceps Non licito per inane ruis?' See Moore, *Studies*, i. p. 246.

35. **ruinare a valle**: 'plunge downwards'; for a **valle** cp. Inf. xii. 46.

40. **Tiresia**: Teiresias, the Theban soothsayer, who according to the story was changed into a woman in consequence of his having separated two serpents with his staff, and recovered his sex after seven years, when he met the same serpents and struck them again. The story is from Ovid, *Met.* iii. 320 foll.

45. **le maschili penne**: 'his manly plumes,' i. e. his beard, the sign of the male sex; cp. the use of *piume* for 'beard' in Purg. i. 42.

46-9. **Aronta**: Aruns, the Etruscan soothsayer, who foretold the civil war between Pompey and Caesar. Lucan, who tells his story (*Phars.* i. 584 foll.), speaks of him as an inhabitant of Luna—l. 586, 'Aruns incoluit desertae moenia Lunae.' The **monti di Luni** are the Carrara group to the eastward of Spezia, on the sea-face of which are the Carrara marble quarries (**bianchi marmi**, l. 49) and the town of the same name. **al ventre gli s' atterga**: 'turns his back to Teiresias' front.'

55, 56. **Manto**: daughter of Teiresias. It is noticeable that in Purg. xxii. 113, Dante, by a slip of memory, has placed her in Limbo. Moreover, in the present passage he has put into Virgil's mouth an account of the foundation of the city of Mantua, which is different from that which Virgil himself gives in *Aen.* x. 198-200; and, from what he says in ll. 97-9, it would appear that (for what reason we know not) he desired to correct the Virgilian legend. In the *Aeneid* we are told that Mantua was founded by Ocnus, the son of Manto and of the river Tiber—'Fatidicae Mantus et Tusci filius amnis, Qui muros matrisque dedit tibi, Mantua, nomen.' But in Dante's corrected version Virgil is made to say that Manto was unmarried (*vergine*, l. 82), and that she herself chose the site. The latter of these statements Dante may have obtained from Isidore, who says (*Orig.* xv. 1. 59), 'Manto Tiresiae filia post interitum Thebanorum dicitur delata in Italiam Mantuam condidisse.' See Moore, *Studies*, i. pp. 173-5, 304. **cercò**: intrans., 'made search,' i. e. went in quest of a resting-place. **dove nacqu' io**: Mantua was Virgil's birthplace.

59. **venne serva**, &c.: 'Thebes (of which Bacchus was the

presiding deity) fell into servitude'; the reference is to its capture by the Epigoni. *venne* for *divenne*; cp. Par. xxxiii. 52.

61-78. This passage is the most conspicuous illustration which the poem affords of Dante's delight in physical geography, and especially in the study of the courses of rivers. His object is to lead up to the site of Mantua; and in doing so he introduces a digression, in which the basin of the Lago di Garda is described, from the headwaters of its tributaries towards the north, to its southern end, where the Mincio, the river of Mantua, issues from it near Peschiera.

61-3. *Suso*: 'in the upper world.' *Appiè dell' alpe*, &c.: 'at the foot of the Alpine chain, which forms the boundary of Germany above Tyrol'; the mountains here intended are those which rise above Meran due N. of the basin of the Lago di Garda. *alpe*, in whatever sense it is used, is always sing. in the *Div. Com.* *Lamagna*: *Allamagna* is also read; both are forms of the Italian name of Germany. *Tiralli*: this name was applied both to the country of Tyrol and to the Schloss Tirol near Meran, the hereditary seat of the Counts who ruled it; here the latter is probably meant, because a definite locality is pointed to. *Benaco*: Benacus was the Latin name of the Lago di Garda.

64-6. *mille fonti*: these are the tributaries which feed the lake; and as the town of Garda is situated on its eastern side, and the Val Camonica lies away to the north-westward of it, the district here described must be the upland region of the Giudicaria to the northward of it, which has to be traversed in passing from one of these to the other, and which contains the principal tributaries of the lake. *Apennino*: a few MSS. read *Pennino*; in reality, as the preceding word *Camonica* ends in *a*, the corruption either way is easy, especially as they are proper names, and the MS. evidence does not decide much between them. By *Apennino* the chain of the Apennines cannot be meant; and though some of the commentators speak of a mountain of that name in the neighbourhood here referred to, there is no evidence of its existence. Dante probably wrote *Pennino*; for though the Pennine Alps in the ordinary acceptation of that name—i. e. the range of which the Great St. Bernard is the centre—would be out of place here, yet Orosius assigns to them just the required position, viz. to the south-west of Rhaetia, as the Tyrol was called in antiquity; Oros. i. 2. 60, 'Pannonia Noricus et

Rhaetia habent . . . ab Africo (i. e. to the S. W.) Alpes Poeninas.' Dante was probably following Orosius, who was one of his leading authorities in geography.

67-9. **nel mezzo**: in the middle of the region thus described. **segnar petria**: 'would be able to give his blessing,' as bishop of the diocese; by this it is implied that the three dioceses met at this point. The place intended probably is the mouth of the river Tignalga near Campione on the western shore of the lake, which until 1785 was the meeting-point of the three dioceses (see Casini *ad loc.*).

70-2. **siede**: take with **Ove**, l. 72; 'is situated where the level of the surrounding country is lowest.' **arnese**: 'fortress,' lit. 'harness.' **Da fronteggiar**: 'to face.' The fortress of Peschiera at the southern end of the lake, which lies between Verona on the one side and Brescia and Bergamo on the other, belonged at this time to the Scaligers, and was thus a frontier stronghold of Verona.

74. **può**: this line and those which rhyme with it are ten-syllable lines. For the justification of this exceptional metrical usage see note on *Inf.* iv. 56.

76-8. **mette co**: 'starts'; **co** for **capo**, cp. *Inf.* xxi. 64. **Governo**: now Governolo.

79. **lama**: 'plain'; cp. *Inf.* xxxii. 96; *Purg.* vii. 90.

82. **cruda**: 'unmarried'; Statius (*Theb.* iv. 463) calls her 'innuba Manto.'

87. **vano**: 'tenantless.'

93. **senz' altra sorte**: 'without further appealing to augury,' *Lat. sortes*.

94-6. **Già fur**, &c.: 'formerly its inhabitants were more numerous' than now. **la mattia da Casalodi**: **di** is sometimes read for **da**; 'before the senseless counts of Casalodi (lit. the folly of Casalodi) were led into a trap by Pinamonte.' Casalodi was a fortress in the territory of Brescia, from which the family of that name, who were the leading house in Mantua, were called. Pinamonte, a citizen of Mantua, put himself forward as a popular leader towards the end of the thirteenth century, and after persuading the head of the Casalodi to remove a number of the foremost aristocrats in that city in order to appease the people, succeeded in expelling or massacring the Casalodi themselves. Dante puts this remark into

Virgil's mouth merely in order to narrate the recent history of Mantua.

97. *t'assenno*: 'I counsel thee'; on Virgil's remark here see note on l. 55.

105. *rifiede*: 'reverts to,' lit. 'strikes upon afresh'; from *rifedire*.

108-10. *quando*: the time of the Trojan war is meant. *Si che*, &c.: 'so that hardly enough men remained to beget children,' lit. 'for the cradles' (Lat. *cunae*), i. e. for the supply of children. *diede il punto*: 'announced the moment.'

112. *così il canta*: Virg. *Aen.* ii. 114-9. In that passage we are told that Eurypylus was sent to consult the oracle of Apollo concerning the return of the Greeks from Troy, but nothing is said about his having given the signal for starting from Aulis. Dante seems by a slip of memory to have confused the two occasions.

113. *Tragedia*: the Aeneid is called a tragedy, because of its elevated subject and style; cp. *De Vulg. Elog.* ii. 4. ll. 38, 39, 'per tragoediam superiorem stilum induimus.' The word *Tragedia*, like *commedia* in Inf. xvi. 128, is accented on the penultima contrary to the modern Italian usage. *alcun loco*: 'a certain passage'; for *alcuno* in this sense, where the thing meant is not named, cp. Purg. iv. 80, *alcun' arte*. The indefinite manner of reference is here used in default of any more exact mode of quotation which a poet can employ.

115, 116. *ne' fianchi*, &c.: unless this is a description which was current at the time, we must suppose that it refers to the emaciated appearance of a recluse student. *Michele Scotto*: Michael Scott (*circ.* 1190-1250), who was reputed to be a wizard, was a native of Scotland, and studied in Oxford and Paris, and lived for some time at the court of Frederic II. He translated several of Aristotle's works into Latin from the Arabic.

118, 119. *Guido Bonatti*: an astrologer of Forlì patronized by Count Guido da Montefeltro. *Asdente*: a shoemaker of Parma who professed himself a prophet. *avere inteso*, &c.: 'to have given his attention to his leather and his thread,' instead of meddling with prophecy.

123. *imago*: an effigy of the person who was intended to be influenced by charms; cp. Virg. *Ecl.* viii. 75.

124-6. *tiene*, &c.: the general meaning of the passage is—'the moon is setting,' and this is used in place of 'the sun is rising,' because the mention of the name of that luminary is avoided in Hell. The time intended is about 6 a.m. on Easter Eve. *il confine*, &c.: the boundary line of the two hemispheres, of which Jerusalem and the Mountain of Purgatory were the two central points, and the Ganges and the west of Spain—here represented by Seville—the extremities; see note on Purg. ii. 1. *Sotto*: by 'below' is here meant 'beyond,' 'on the further side of Seville.' The moon was now setting in the northern hemisphere. *Caino e le spine*: the Man in the Moon, here used for the moon itself. The bundle of thorns, which, according to the story, Cain was condemned to carry, probably represents his offering of the fruit of the ground which was not accepted.

127. *iernotte*: 'yesternight,' i. e. the night before last, it being now early morning. The moon was full on the night which Dante had passed in the *Selva*, as is implied in the next two lines, and that was the night between Holy Thursday and Good Friday; see note on Inf. ii. 1.

129. *Alcuna volta*: 'on a certain occasion,' i. e. on an occasion which I do not name, but which you may remember; cp. *alcun loco* above, l. 113. *fonda*: abbreviated for *profonda*.

130. *introcque*: 'meanwhile,' an archaic word = *intanto*.

CANTO XXI

ARGUMENT.—After crossing another embankment of rock, the Poets mount to the highest point of the next bridge, from which they look down into the fifth *bolgia*, in which jobbery is punished. Here the sinners are immersed in boiling pitch, and are tormented by artful and malicious devils. A company of these evil spirits now appears, and prepares to attack the Poets; but Virgil persuades their leader to allow them to proceed with an escort selected from his troop.

The contempt which Dante felt for jobbers—in Inf. xi. 60 he speaks of them as '*baratti e simile lordura*'—allowed him to

introduce into this part of the poem an element of grim buffoonery, which is seen, for instance, in the names of the devils—Malebranche ('Ugly claws'), Malacoda ('Ugly tail'), Scarmiglione ('Rough-and-tumble'), &c.—but especially in the device of the jobber to evade the devils which is described in Canto XXII. Perhaps this is also intended to lighten the strain on the reader's feelings in the midst of the horrors of the lower part of Hell.

LINE 2. *commedia*: see note on Inf. xvi. 128.

7. *Arzanà*: the Arsenal of Venice is situated towards the eastern extremity of that city.

10. *in quella vece*: 'instead thereof,' i. e. of voyaging; cp. Purg. xvi. 36.

14. *volge sarte*: 'twists cordage.'

17. *pegola*: in accordance with the saying, 'Those who handle pitch shall be defiled therewith,' the pitch here symbolizes the dirty work of jobbery, and the money that sticks to the jobber's fingers.

20. *Ma' che*: 'aught else than,' Lat. *magis quam*.

25. *cui tarda*: 'who is impatient,' lit. 'to whom it seems long'; cp. Inf. ix. 9. The person here described is influenced at once by curiosity and fear.

28. *per veder*: 'for all his looking'; cp. Inf. xvi. 93, *per parlar*.

30. *lo scoglio*: the bridge of rock.

32. *nell' atto acerbo*: 'cruel in his aspect.'

34-6. *acuto e superbo*: 'pointed and high.' *carcava*: 'encumbered'; the guilty soul was carried on the shoulders of the devil, who held him fast at the ankles by the tendons.

37. *Del nostro ponte disse*: 'from our bridge he exclaimed.' Some editors make *Del nostro ponte* part of the speech; in this case the meaning is, 'O ye Malebranche who guard our bridge,' it being implied that there was a band of them at each of the bridges which spanned at intervals this *bolgia*. *Malebranche*: this is a collective name for these demons; cp. Inf. xxxiii. 142: for this reason *Mettete* (l. 39) is plural.

38. *anzian di santa Zita*: Elders of Lucca: the city is here called by the name of the local saint who was its patron. 'Elders' was the title of its chief magistrates, as 'Priors' was for those of Florence.

39, 40. **per anche**: 'once more.' **ch' i' n' ho**, &c.: 'which I have well provided with such characters.'

41. **fuor che Bonturo**: ironical, Bonturo having been notorious for jobbery.

42. **ita**: 'yes'; this is the Latin word, which is used in that language in this sense. As regards the meaning of the line, Lana says that, when votes were taken in the public council at Lucca, two ballot-boxes were carried round, one for the Ayes, the other for the Noes; and that sometimes, when the interest of the state required that they should vote 'No,' they voted 'Aye' for a bribe.

44, 45. **mai non fu**, &c.: 'never was mastiff, when its leash was slipped, in such a hurry,' &c.

46-8. **convolto**: 'doubled up,' i. e. arching his back above the surface for the sake of relief, while he concealed the rest of his person. This action on his part is illustrated by the comparison of the porpoises in *Inf.* xxii. 19-24. **avean coperchio**: they were lying in wait under the arch. **Qui non**, &c.: 'It's no use invoking the Holy Face here.' The 'Holy Face' of Lucca was an ancient crucifix, and the Lucchesi used to invoke it in time of need.

49. **Serchio**: the river which flows near Lucca; formerly it joined the Arno below Pisa, now it enters the sea by a separate channel. Its stream was a favourite bathing-resort of the people of Lucca.

52-4. **addentar**: 'pronged.' **accaffi**: 'pilfer.'

57. **galli**: used, like the modern *galleggiare*, for 'to float.'

60. **che alcun**, &c.: 'that you may have some screen for yourself'; **haia** for *abbia*, as in *Par.* xvii. 140.

62, 63. **ch' io ho**, &c.: 'for I am conversant with the matter'; for *conte* cp. *Inf.* iii. 76. **altra volta**: the occasion referred to is that mentioned in *Inf.* ix. 22-7, where Virgil says that he was forced by the enchantress Erichtho to bring up a lost soul from the pit of Hell. **baratta**: 'bargaining,' i. e. negotiations with the demons.

64, 65. **co**: for *capo*; cp. *Inf.* xx. 76. **la ripa sesta**: the embankment which separates the fifth from the sixth *bolgia*.

69. **chiede ove s' arresta**: 'begs at the place where he stops.'

76. **Malacoda**: the leader of the devils in this *bolgia*; in l. 115 he speaks of the others as *questi miei*.

78. **dicendo**: 'Che gli approda?': 'saying (to himself),

what good will it do him?' lit. 'what does it benefit him?' Virgil's next remark is an answer to this. *approda*: der. from *pro*, *prode*, 'advantage.'

81. *schermi*: 'hindrances,' lit. 'means of defence.'

84. *silvestro*: 'wild'; cp. Inf. ii. 142.

89. *quatto*: 'crouching,' from Lat. *coactus*; Diez, *Wört.*, p. 260. It is the same word as Engl. 'squat,' which was originally 'quat'; Skeat, *Etym. Dict.*, s.v. 'squat.'

93. *temetti*: for *temei*; cp. Inf. xxxi. 109. *ch' ei tenesser*: 'that they would not keep'; the construction corresponds to that of the Lat. *verecor ut*, while *temer no* or *che non* means 'to fear that,' Lat. *verecor ne*; cp. Inf. ii. 35, 64; iii. 80. Others read *temetti non tenesser* here, but the MS. authority is strongly in favour of *ch' ei tenesser* (see Moore, *Text. Crit.*, p. 330), and *non* arose from a misunderstanding of the idiom.

94-6. *E così*, &c.: what is here referred to is the evacuation of Caprona, a fort in the Pisan territory, by the Pisans in 1289, when it was captured by the people of Lucca and the Florentines. The words *vid'* io imply that Dante was present on the occasion.

102. *fa che gli ele accocchi*: 'mind you poke at him.' The phrase here used is *accoccarla ad uno*, which means 'to play a person a trick'; and *gli ele*—which is an indeclinable form, standing for *glielo*, *gliela*, *glieli* (cp. Inf. xxxiii. 149)—here represents *gliela*. For the use of *la* in such phrases see note on Inf. xv. 99.

106, 107. *per questo Iscoglio*: 'along this rocky ridge.' *Iscoglio* here, as in Inf. xviii. 16, is the transverse ridge which forms a line of bridges across Malebolge. The Poets were now on the embankment which separates the fifth from the sixth *bolgia* (l. 65), and Malacoda tells them that they cannot continue their course along the transverse ridge, because the next bridge was broken; so he recommends them to follow the embankment till they reached the next transverse ridge, saying that they could cross by the bridge there, which was unbroken (*tutto intero*, l. 126). In this last statement he was deceiving them, as they discover later (Inf. xxiii. 136 foll.), for there also the bridge was broken.

110. *grotta*: 'rock,' i. e. the embankment.

112-4. *Ier*, &c.: 'yesterday, five hours before the present time, completed 1266 years from the time when the way was broken.' *Ier* is the subject to *compiè*. *più oltre . . . che* signifies 'before.' *otta*

means the same as *ora*, just as *allotta* means the same as *allora*; its etymology is uncertain, but it is not connected with *ora*. This passage is of especial importance among the Time-References in the *Div. Com.*, because it serves as a starting-point, from which other computations of time in the poem may be made. The following is the explanation of it. Malacoda, in order to inspire Virgil with greater confidence in his statement, gives the exact date, computed from the moment at which he is speaking, of the destruction of the bridges, which took place at the time of our Lord's death, when the rocks were rent. This, he says, was 1266 years and a day (it was *ier*), all but five hours, before the present time. Now as Dante believed that Christ died in the thirty-fourth year of His age (*Conv.* iv. 23, ll. 95-8; 'il nostro Salvatore Cristo, il quale volle morire nel trentaquattresimo anno della sua etade'), the year here meant must be 1300 A.D. (1266 + 34). The day of the Church's year, being that which followed the day of our Lord's death or Good Friday, is Easter Eve. And, as Dante held that Christ died at mid-day (*Conv.* iv. 23, ll. 105-7; 'onde dice Luca, che era quasi ora sesta quando morì'), by deducting five hours we find the present time of day to be 7 a.m. To sum up, we have now reached 7 a.m. on Easter Eve of 1300 A.D.

116. *se ne sciorina*: 'is airing himself'; 'if any of those in torment in the pitch is exposing his body to the air.'

120. *la decina*: the company of ten devils.

124-6. *pane*: for *panie*, plur. of *pania*, 'birdlime,' here used for 'tar.' *scheggio*: 'line of rock-bridges,' like *scoglio* in l. 111. *intero*: 'unbroken.' *tane*: 'dens,' i. e. the *bolge*.

135. *lessi*: 'boiled meat,' 'stews,' i. e. the sinners who are stewing in the pitch.

136. *sinistro*: the usual direction through the Inferno.

137. *stretta*: 'pressed the tongue with the teeth,' i. e. thrust the tongue between the teeth.

CANTO XXII

ARGUMENT.—As the next in succession of the bridges had been broken down, Malacoda, the leader of the devils, instructs the escort which accompanies the Poets to conduct them towards another line of bridges along the embankment which separated the fifth from the sixth *bolgia*. As they pass, one of the devils catches a sinner emerging from the pitch, and Dante takes the opportunity of inquiring about him and others who are tormented with him. Meanwhile the jobber outwits and escapes from his captors, two of whom proceed to fight with one another.

LINES 1, 2. mover campo : 'start on the march': **campo**, which usually in the Italian of this period meant 'battlefield,' like Lat. *campus*, is here used for 'place of encampment.' **stormo :** 'an attack,' Germ. *Sturm*, cp. Diez, *Wört.*, p. 309. **far lor mostra :** 'set themselves in array'; others say 'be reviewed.' **mostra** is the same word as Engl. *muster* (= 'display,' 'review'), Skeat, *Etym. Dict.*; but as the other expressions in this tercet refer to a force in the field, it means here rather 'array' than 'review.'

4-6. Corridor : 'reconnoitring parties.' **Aretini :** as Dante is said to have been present at the battle of Campaldino, in which the people of Arezzo engaged the Florentines, he is probably referring to that occasion. **gualdane :** 'raiding bands.' **Ferir, &c. :** 'clashing tournaments and tilting jousts' (Cary). **Ferir torneamento** is the regular expression for 'to engage in a tournament'; the verbs, however, here are neuter, 'I have seen tournaments engaged in,' &c.

7, 8. con campane : 'to the sound of the bell.' The reference is to the great bell, called the Martinella, which was carried on a car in a wooden tower, and accompanied the Florentine armies. Together with it went another car, the Carroccio, on which the great standard of the commonwealth was borne; Villani, vi. 75, 78. **cenni di castella :** these 'fortress signals' were fire-beacons and the like. They are mentioned in the approach to the city of Dis, Inf. viii. 5.

10-2. con sì diversa cennamella : 'to life so strange.' **cennamella** is derived from Lat. *calamus*, through mediaeval Lat.

calamella, 'reed pipe,' O. Fr. *chalemelle* and *canemelle*, to the last of which *cennamella* closely corresponds. *segno*, &c.: 'signal from the land or sight of star'; there is a *zeugma* here, *segno* being used in different senses with the two words.

14, 15. *nella chiesa*, &c.: i. e. adapt yourself to your company; the proverb corresponds to the Engl. saying 'When you're in Rome, do as the Romans do.'

16, 17. *era la mia intesa*: 'my looks were fixed'; *intesa* is subst. *contegnò*: 'feature'; cp. Inf. xvii. 60.

19, 20. *fanno segno*, &c.: on our own coasts at the present day porpoises, when they come near shore, are regarded by sailors as a sign of bad weather coming. Brunetto Latini (*Tesoro*, bk. iv. ch. 5) refers to the dolphins in this connexion, and says that the signal of bad weather approaching was their moving to windward of a storm; but perhaps Dante's knowledge of the subject was not derived from book learning, but from his own observation. The *arco della schiena* (which Brunetto does not notice) is the crooked form which these animals assume in order to spring forward with greater force. Every one who has seen a shoal of porpoises will have observed this.

21. *Che s' argomentin*, &c.: 'that they should take thought for saving their vessel'; for *s' argomentin* cp. Purg. xxv. 15.

34. *d' incontra*: 'over against him.'

39. *E poi*, &c.: 'and when they were called by name, I noticed what names were given to them.'

48. *Io fui*, &c.: the early commentators say that this person's name was Ciampolo. *nato*: 'a native of'; Dante uses *nato fui* for *nacqui* in Inf. v. 97 and xxiii. 94, and similarly here it means 'was sprung from,' and so 'was a native of.'

50. *ribaldo*: 'knave,' 'low fellow'; it is the same word as Engl. 'ribald.'

52. *Tebaldo*: Thibaut (Theobald) II, who became king of Navarre in 1253.

56. *D' ogni parte*: 'on either side'; cp. *Da ogni mano*, Inf. vii. 32.

60. *inforco*: 'bestride,' 'grip.'

63. *disfaccia*: 'rend,' lit. 'unmake.'

65. *Latino*: Italian; cp. Inf. xxvii. 33; Purg. xi. 58; *Conv.* iv. 28, ll. 61, 62, 'Il nobilissimo nostro Latino Guido Montefeltrano.'

67. *fu di là vicino*: 'lived in the neighbourhood of that country,' i.e. Italy, the person being from Sardinia, as we learn from l. 82.

72. *lacerto*: here 'a piece of flesh'; or 'a sinew.'

73-5. 1: for *gli*; cp. Inf. ii. 17. *decurio*: the captain of the *decina*, or band of ten devils, Inf. xxi. 120. *mal piglio*: 'frowning aspect'; cp. *piglio dolce*, Inf. xxiv. 20.

79, 80. *mala partita . . . facesti*: 'thou didst separate in an evil hour'; see ll. 66-9.

81. *frate Gomita*: of Gallura in Sardinia. Sardinia at this time belonged to the Pisans, who had taken it from the Saracens in 1017. It was divided by them into four provinces or jurisdictions, which were administered by Pisan nobles. Gallura, the north-eastern of these, was governed in the latter part of the thirteenth century by Nino Visconti (the 'Giudice Nin gentil' of Purg. viii. 53), and Frate Gomita acted as his administrator during his absence. This man, in whom Nino placed entire confidence, released from prison for a sum of money a number of his superior's enemies, and when this crime was brought home to him he was hanged.

83. *donno*: the use of this word is accounted for by its having been at that period a title in Sardinia, in which way it is introduced in l. 88, 'donno Michel Zanche.'

84. *fe' sì lor*, &c.: 'treated them so (in letting them escape), that they express their satisfaction therewith, one and all of them.' The phrase *lodarsi di* signifies 'to express satisfaction with'; cp. Inf. ii. 74.

85. *di piano*: 'quietly,' i.e. without formal trial. It is the legal Lat. term *de plano*, which from meaning 'on the level' came to be used for 'below the bench,' 'out of court,' and so 'extra-judicially'; see Lewis and Short's *Dict.*, s. v. *planus*.

88. *usa*: 'consorts.' *Michel Zanche*: he was administrator of Logodoro, the north-west province of Sardinia, under the governor Enzo, a natural son of Frederic II; and after his death in 1271 he married his widow.

93. *a grattarmi la tigna*: 'to scratch my scurf'; a low expression like this is suited to those punished in this *bolgia*.

94. *il gran proposto*: Barbariccia, the praefect in command.

100. *in cesso*: 'in retirement,' 'aside,' so that they might not be seen by the spirits emerging from the pitch.

107. *malizia*: 'knavery,' in the sense of 'deceitful cunning,' while *malizioso* in l. 110 is 'malicious' in conspiring 'to injure others.'

109-11. *lacciuoli*: 'artifices'; the artifice in this case consisted in diverting attention from the *malizia* imputed to him by putting another construction on the word. *a' miei*: 'to my friends,' i. e. his companions in punishment.

112. *non si tenne*: 'could not refrain'; i. e. could not resist this proposal for alluring others of the sinners out of the pitch. *di rintoppo Agli altri*: 'in opposition to the others.'

113-5. *Se tu ti cali, &c.*: Alichino means that Ciampolo had no chance of escape, because he had only feet, while he himself had wings. 'If you cast yourself down in hopes of escape, I shall not follow you with speed of foot (i. e. running along the bank), but I shall hover over the pitch, so as to be sure of seizing you.'

116, 117. *Lascisi, &c.*: on either side of the lake of pitch there was a bank (*ripa*), running along above the level of the pitch; at the back of this a precipice rose, and at the highest point of this (*il colle*) the devils and their victim were stationed. The 'bank' here mentioned was on the opposite side, as we learn from l. 119, where the devils, following Alichino's indications, turn their eyes *dall' altra costa*. The meaning of the passage is—'Let us leave the summit, and let the bank serve as a screen (to conceal us from those sinners whom it is proposed to call up from the pitch), that we may see whether'—addressing Ciampolo—'your devices for escaping are cleverer than ours for preventing you.'

119, 120. *dall' altra costa*: 'towards the opposite side'; cp. l. 146. They looked that way to see what Alichino meant, and their attention being distracted, Ciampolo took the opportunity to escape. For *da* meaning 'in the direction of' cp. Inf. xx. 13; Purg. ii. 55. *crudo*: 'indisposed'; Cagnazzo is meant, ll. 106-8.

123. *dal proposto lor*: 'from their design' of further tormenting him.

126. *Tu se' giunto*: 'I'm down upon you,' lit. 'you are overtaken.'

127-9. 1: for *gli*; cp. l. 73. *l' ali, &c.*: 'the speed of wings could not outstrip the speed of fear.' *suso*: because he was making for the crest of the embankment.

132. *rotto*: 'broken in spirit.'

INFERNO [XXII. 134—XXIII. 4]

134, 135. *invaghito*, &c. : 'delighted that the other (Ciampolo) should escape, that he might have the tussle.'

139. *sparvier grifagno* : 'a full-grown sparrow-hawk'; *grifagno* was the name given to the bird when it had reached maturity.

142. *Lo caldo*, &c. : 'the heat quickly separated the combatants.' *sghermitor* : 'intermediary,' one who separates those who are quarrelling.

146. *dall'altra costa* : 'towards the opposite side'; cp. l. 119.

148-51. *alla posta* : 'to their respective posts.' *gl'impaniati* : 'those sticking in the pitch,' lit. 'in the birdlime.' *crosta* : 'surface.' *così impacciati* : 'in this predicament.'

CANTO XXIII

ARGUMENT.—Virgil, in order to rescue Dante from the malice of the enraged devils, takes him in his arms, and slides down the slope of the embankment which bounds the outer side of the sixth *bolgia*; in this way they pass the limits assigned to those evil spirits. At the bottom of this gulf they find the hypocrites, who wear cowed cloaks of lead, gilded externally, the weight of which causes them to walk slowly and with great pain. Among these sinners they meet with two who had belonged to the so-called 'Jolly Friars,' and at one point they behold Caiaphas, who is extended on the earth in the form of a cross. When they reach the next line of bridges, Virgil discovers that Malacoda has deceived him, and that here also the bridge across the valley is broken.

LINE 2. N' andavam : they were still following in a leftward direction (Inf. xxi. 136) the ridge of the embankment which separates the fifth from the sixth *bolgia* (Inf. xxi. 65).

3. *frati minor* : Minor Friars, i. e. Franciscans. The Anonimo Fiorentino says that it was their custom to walk in single file, the brother of higher position going first.

4. *favola d'Isopo* : the story of the Frog and the Mouse which is here referred to is not one of Aesop's Fables, but it is found in some of the various collections of tales which passed current under

that name in the middle ages. It appears in somewhat different forms, but as the point of Dante's comparison is that a person who was conspiring against another (Alichino against Ciampolo) brought disaster upon himself, the following seems to be the nearest of the versions which have come down to us to that which Dante had in his mind. A mouse and a frog came together to a river which they had to cross, and as the mouse could not swim, the frog proposed to convey her across by tying her to his leg. During their passage the frog tried to drown the mouse, but at this moment a kite swooped down and carried off the frog, setting the mouse at liberty. This is found in the collection translated by Marie de France in the twelfth century. See Toynbee, *Dict.*, p. 219.

7. *mo ed issa*: both these words mean 'now,' *mo* being Lat. *modo*, *issa* Lat. *ipsa* (understand *hora*). They were both in common use in Dante's time; Blanc, *Versuch*, p. 208.

16. *s' agguetta*: 'is added.' The original meaning of *agguettare* is 'to weave on to,' the latter part of the compound being from O. Germ. *wifan* (Mod. Germ. *weben*); Diez, *Wört.*, p. 351, who compares the use of *attexere* for (1) 'to weave on to,' (2) 'to add,' in Latin.

23. *Malebranche*: a general name for these devils, as in Inf. xxi. 37.

25-7. *S' io fossi*, &c.: 'if I were a mirror, I should not more immediately assimilate your outward form, than I now receive the image of your thoughts' (*la tua imagine d'entro*). For *impiombato vetro* in the sense of 'a mirror' cp. Par. ii. 89, 90. *impetro*: 'receive,' 'obtain'; *impetrare*, from meaning 'to obtain by asking,' here signifies 'to become possessed of.'

30. *d' intrambi*, &c.: 'from the two corresponding thoughts I evolved a single purpose,' viz. that of flight.

31-3. *la destra costa*: i. e. the descent to the sixth *bolgia*, which would be on their right, since they were proceeding leftwards along the embankment. *giaccia*: 'slopes'; cp. l. 138, and Purg. iii. 76. *scendere*: on this line and those which rhyme with it as being twelve-syllable lines, see note on Inf. xv. 1. *immaginata*: 'which we have been picturing to ourselves.'

38. *al romore*: 'at the cries' of the neighbours.

42. *Tanto che*, &c.: take with *s' arresta* above; 'does not wait long enough to put on even an under-garment.'

44, 45. **Supin**, &c.: 'in a reclining posture slid down (lit. committed himself to) the sloping rock'; Virgil makes a sort of glissade. **tura**: 'encloses,' lit. 'stops up.'

47-9. **molin terragno**: 'a mill on land,' where the water is brought to the wheel by a sloping channel (*doccia*), as distinguished from mills in rivers, where the water flows below. Benvenuto distinguishes between *molendinum terrestre*, which means a mill with over-shot wheel, and *molendinum positum in aqua magna*, which latter he illustrates by the mills in the Po. **Quand' ella**, &c.: the fall of water in such a channel is steeper as it approaches the mill-wheel. **pale**: the paddles of the wheel. **vivagno**: 'bank,' lit. 'selvage.'

54. **Sopresso**: 'just over'; see note on Inf. xxxiv. 41. **gli**: 'there,' = *vi*, as in Purg. viii. 69; xiii. 7. **sospetto**: 'cause for fear.'

58. **dipinta**: this epithet refers to the gilding of their capes, l. 64. The spirits here met with are the hypocrites.

61. **cappe**, &c.: 'capes with low cowls coming down in front of their eyes.'

63. **Cologna**: Witte reads *Clugn*. The MS. authority is considerably stronger for **Cologna**, but it is against this reading (1) that *Cologna*, being the more familiar name, would be less likely to be changed into *Clugn* than *vice versa*; (2) that the line **Ché in Cológnna | pér li | móna|ci fás|si** violates the stringent metrical rule, that there must be an accent either on the fourth or the sixth syllable of the verse. Consciousness of this rule may have produced the important variant, which is found in two of Witte's four test MSS., *Che per li monaci in Cologna fassi*; but this can hardly have been the original reading, being evidently *lectio facilior*. With the reading *Che in Clugn* there is a certain irregularity in the non-elision of *Che*, but this, though unusual, is found in a fair number of lines in the poem. By *Clugn* the Benedictine abbey of Cluny, twelve miles from Macon in Burgundy, would be meant. Nothing is known about the cowls worn either in Cologne or at Cluny.

64. **Di fuor dorate**: the bright external appearance of the cloaks, contrasting with the dull leaden colour within, symbolizes the double-faced character of hypocrisy. This idea, and with it the mode of punishment of the hypocrites, seems to have been suggested to Dante's mind by a false etymology of *hypocrita*, which was current in the middle ages, from *yper* (Gk. *ὑπέρ*), 'above,' and *crisis* (Gk. *χρῖσις*),

'gold'—as Uguccione da Pisa, the grammarian of the twelfth century, who gives this derivation, says, 'quasi superauratus, quia in superficie et extrinsecus videtur esse bonus, cum interius sit malus.' See Toynbee's *Dict.*, pp. 545, 546. *egli abbaglia*: 'it dazzles,' *egli* meaning 'the gilding,' implied in *dorate son*. Perhaps this irregular use of *egli* is an extension of the impersonal use, which is seen in l. 31 above, *egli è*; Par. xiii. 118, *egli incontra*, and not infrequently elsewhere; see Blanc, *Versuch*, p. 211.

66. *Che Federico*, &c.: 'that the capes which the emperor Frederic II used to place on criminals were light as straw in comparison of them.' According to the commentators, in the punishment here referred to the victims were placed in these leaden capes in a boiler over a fire, and were killed by the melting of the lead. In any case, however, what Dante is referring to is the weight of the capes.

71, 72. *che noi*, &c.: 'that every step brought us abreast of fresh companions.'

75. *sì andando*, &c.: 'as we walk, cast thine eyes around.'

76. *la parola Tosca*: here, as in *Inf. x. 25-7*, the pronunciation is probably what is referred to.

79. *Forse ch' avrai*: 'maybe you will have'; for *forse* used with a verbal force and followed by *che* cp. *Purg. iv. 98*; *xxi. 121*.

84. *la via stretta*: 'the crowded way'; *stretta* means 'confined,' but it was so because of the multitude that crowded it.

88. *all' atto della gola*: 'from the movement of his throat' in speaking.

91. *collegio*: 'assembly,' 'company.'

97-9. *distilla*: in the form of tears. *sfavilla*: 'sparkles,' i. e. clearly reveals itself.

100-2. *rance*: 'orange'; from a Lat. form *aurantius*. *Fan coal*, &c.: 'make their balances (scales) thus creak'; i. e. make those who support the weights emit these cries.

103. *Frati Godenti*: their proper name was Cavalieri di Santa Maria, an Order of Knighthood established under the sanction of Urban IV in 1261, with the object of reconciling feuds and protecting the weak; they obtained the nickname of *Frati Gaudenti* or 'Jolly Friars' because of their easy manner of life. The two members of the Order here named, Loderingo d' Andalò and Catalano de' Catalani, who were respectively a Guelf and a Ghibelline, were invited

to Florence to exercise the office of Podestà conjointly, but by their hypocrisy and speculation they forfeited all public confidence.

106-8. **un uom solingo**: i. e. the man who usually exercised in his single person the office of Podestà. **Gardingo**: a quarter of Florence near the Palazzo Vecchio, where was the palace of the Uberti, which was sacked and burnt by the populace during a rising against the Ghibellines in the time of the two Podestàs. This was an evidence of the condition of the city under the administration of these miscreants.

109. **O frati, i vostri mali** . . . : 'ye friars, your misdeeds . . .'

111. **tre pali**: these stakes ran through the two hands and the feet, and were used instead of nails, because they were fixed in the earth, there being no cross.

112. **si distorse**: through indignation at being seen in this position by a living person.

115. **Quel confitto**: Caiaphas, whose hypocrisy was shown by his giving his advice that it was expedient that one man should die for the sins of the people; John xi. 50. He is crucified in requital for Christ's death on the cross.

118-20. **Attraversato**: 'laid across.' **ch' ei senta**, &c.: 'that he should first feel the weight of every one who passes'; 'first,' i. e. before he has passed.

121-3. **il suocero**: Annas. **si stenta**: 'is tormented'; the der. is from Lat. *abstinere* through a form *astentare*; hence from the meaning of 'to abstain,' *stentarsi* in Ital. signifies (1) 'to be in need,' (2) 'to be in suffering'; Diez, *Wört.*, p. 403. **mala sementa**: 'the source of woes,' lit. 'evil seed.'

124, 125. **maravigliar**: as a heathen, he would know nothing of the story of Christ's passion. **disteso in croce**: stretched in the form of a cross'; see note on l. 111.

129. **alla man destra**: they were going to the left along the *bolgia* (l. 68), consequently the embankment between the sixth and seventh *bolge* was on their right hand. **foce**: 'passage.'

130, 131. **uscirci**: for the use of *ci* for *di qui* cp. Inf. iv. 49, *uscicci*. **Senza costringer**, &c.: 'without compelling the black angels to come to deliver us.' Virgil could require this on the strength of the divine command which authorized him to pass through Hell, Inf. xxi. 83, 84.

135, 136. **Si move**: 'starts,' cp. Inf. xviii. 16, 17; the **sasso**

XXIII. 138—XXIV. 15] INFERNO

here is one of the *scogli* or 'rock-bridges' mentioned in that passage, while the *gran cerchia* is the precipice which encircles Malebolge. *a questo*: sub. *vallon*, 'at this *bolgia*.'

138. *giace*: this word and *soperchia* are contrasted, 'which slopes at the side and rises at the bottom.' This is what would happen with a fall of rock, the great mass of which would slide down into the valley. For *giace* meaning 'slopes' cp. l. 31.

140. *contava la bisogna*: 'explained the matter.' Malacoda had told them that this bridge was standing, Inf. xxi. 111.

142-4. *Bologna*: the speaker's native place, l. 103. It is specially mentioned here because of its School of Theology. *bu-giardo*, &c.: cp. John viii. 44.

145. *sen gi*: the introduction of the ten-syllable lines here, which involves the loss of the weak eleventh syllable, is perhaps due to the desire of expressing a sudden movement; see on this the note to Inf. xxxi. 145.

147. *incarcati*: burdened with the leaden capes.

CANTO XXIV

ARGUMENT.—Dante, with the assistance of Virgil, climbs up the embankment over the ruins of the broken bridge, after which they pass onward to the seventh *bolgia*, where the thieves are tormented by serpents. As they watch the scene, one of these sinners, being bitten, is reduced to ashes, and then returns again to his human form. Being questioned by Virgil, he declares himself to be Vanni Fucci, who was a violent adherent of the Black Guelph party, and notorious on account of a sacrilegious robbery. When he discovers that Dante is one of his political opponents, he prophesies to him the evils impending over the White faction.

LINES 1-15. This beautiful simile—in which the effect on Dante of Virgil's clouded looks and of his recovery of serenity is compared to the change of feeling in the rustic, when he first sees the country white with hoarfrost, and shortly afterwards finds it green again—is, for Dante, unusually long and elaborate in its details. Dante

has produced a similar effect of contrast by introducing a quiet rural scene in the midst of the horrors of Malebolge in the simile of the fireflies in Inf. xxvi. 25, and the description of the runlets of water in Inf. xxx. 64. This mode of poetic treatment is one for which he may have been indebted to Virgil who introduces similes drawn from rural life into his battlepieces, e.g. *Aen.* x. 803, of a labourer taking refuge during a storm; xii. 473, of a swallow flying round a house; xii. 587, of smoking out bees.

1, 2. *quella parte*: the latter part of January and the beginning of February, when the sun is in Aquarius. *i crin . . . temprà*: 'tempers his locks,' i.e. warms his rays. That *temprà* means 'warms' is shown by the next line, which implies that it was after the turn of the year; 'cools his rays' would rather apply to autumn.

3. *E già, &c.*: 'and now the nights retire towards the south,' i.e. as the days lengthen and the sun advances towards the north, the nights shorten and retreat southwards. The night is regarded as occupying the part of the heavens opposite the sun (cp. *Purg.* ii. 4); therefore, when the sun approaches the tropic of Cancer, the night approaches that of Capricorn—in other words, retires towards the south. Others say—the nights are progressing towards half the day, i.e. the equinox is approaching.

4-6. *Quando, &c.*: 'when the hoarfrost portrays on the ground the likeness of her white sister, but the fine point of her pen (with which she portrays the snow) does not last long.' The general meaning is:—'when the hoarfrost produces the effect of snow, but easily melts in the sun.' The words here used—*imagine, penna, temprà*—show that the metaphors are drawn from the art of calligraphy, *temprà*, in particular, meaning the 'point' of a pen, just as *temperare* is 'to make or mend' a pen. *assemprà*: lit. 'copies'; cp. *Vita Nuova*, § 1, l. 6; der. from Lat. *exemplum*, which is found in O. Ital. as *assempro* and *assempro*; Körting, *Wört.*, No. 2941.


7-9. *a cui, &c.*: 'poverty-stricken'; cp. *Purg.* xiii. 61, *a cui la roba falla*. *si batte l' anca*: 'smites his thigh' in despair.

10. *qua e là si lagna*: 'goes complaining to and fro,' 'restlessly bewails him.'

12. *ringavagna*: 'regains.' The latter part of this obsolete word is, according to Diez, p. 175, from O. Fr. *gaagner* (Mod. Fr. *gagner*, Ital. *guadagnare*). Others derive it from the dialectic Ital.


gavagno, cavagna, 'basket,' with the meaning 'stores up,' in support of which Blanc compares Inf. xi. 54, '*fidanza non imborsa*.'

18. *al mal*, &c.: 'the remedy (lit. plaster) was applied to the wound' →


19-30. This passage, with its careful description of a rock-climb, has been cited to prove that Dante, however unwillingly, had had some experience of mountaineering. Thus Mr. Douglas Freshfield says, that it reads 'like a modern description of an Almer or Devouassoud at work' (*Alpine Journal*, vol. x. p. 404). The point is one of some interest, because, if true, it tends to show that in other passages of the *Div. Com.* where mountain climbing is referred to, the Poet is drawing on his experience rather than his imagination. 

20-21. *piglio*: 'aspect,' 'look'; cp. *mal piglio*, Inf. xxii. 75. *È piè del monte*: at the foot of the Mountain of Salvation → (Inf. i. 13), where Virgil first met him.

24. *diedemi di piglio*: Virgil now takes hold of Dante, and partly lifts him (*levando*, l. 27), partly pushes him (*sospinto*, l. 32) upwards.

25. *che adopera*, &c.: i.e. who, while he works, is deliberating on the next step. 

31-3. *da vestito di cappa*: for the hypocrites with their capes of lead. *sospinto*: 'with the help of his pushing.' *di chiappa in chiappa*: 'from one point of rock to another.' →

34-6. *da quel precinto*: 'towards that enclosure,' i.e. the inner embankment of this *bolgia*. The reason why this embankment was lower than the outer one is given in the lines which follow. See note on Inf. xix. 35, in which passage, as here, the inner embankment is spoken of. *sarei*: for *sarei stato*; for other instances of the omission of *stato* after *sarei* or *fora* cp. Par. xxvii. 85; xxxiii. 77. 

37-40. *porta*: 'opening,' 'mouth.' *pende*: 'slopes downward.' *Lo sito*, &c.: 'the position of each *bolgia* brings it to pass that one side is higher and the other lower,' lit. 'rises' and 'sinks.'

42. *Onde*, &c.: 'from which the last stone (of the broken bridge) splits off'; for *scoscende* see note on Inf. xvii. 121.

43-5. *munta*: 'exhausted,' lit. 'milked out,' 'forced out'; the word is similarly used of gushing tears in Inf. xii. 135. *nella prima giunta*: 'as soon as I arrived.' →

52-4. *ambascia*: here 'weariness.' *Se col suo*, &c.: 'if he does not give way through infirmity of the flesh.'

55-7. *Più lunga scala*: the ascent of the Mountain of Purgatory. *da costoro*, &c.: 'to have escaped from these,' i.e. the occupants of Hell. The symbolical meaning is, that it is not sufficient to escape from sin, but one must proceed to practise virtue. *fa sì*, &c.: 'see that you profit by my admonition.'

61-3. *Su per lo scoglio*: 'over the rocky bridge': *scoglio* here is the same as the *sasso* of Inf. xxiii. 134, and is one of the lines of bridges which cross the *bolge*, Inf. xviii. 16-8. *quel di pria*: the line of bridges which they had previously followed.

65, 66. *altro fosso*: the seventh *bolgia*, into which they now look down. *A parole*, &c.: 'ill-suited to form articulate words.'

70. *vivi*: i.e. of one still in the body.

73. *Dall' altro cinghio*: 'at the next (circular) embankment,' i.e. the one which separates the seventh from the eighth *bolgia*. *lo muro*: the bridge.

78. *Si dee seguir*, &c.: 'should be followed by its performance.' *la bolgia* it should be observed that the class of thieves who are punished in this *bolgia* does not include the highwaymen, who are placed in the Circle of the violent (Inf. xii. 137, 138). The symbolism in what follows is not easy to interpret, but probably the serpent, as the enemy of the human race, represents the thief, as the foe of society at large, while its stealthy movements and sudden attack signify the secrecy of the thief's proceedings. The change of form and temporary loss of identity have been regarded as corresponding to the thief's ignoring the difference between *meum* and *tuum*; in any case this feature of the punishment resembles the shiftiness of the malefactor's proceedings.

83, 84. *mena*: 'kind,' 'species.' *scipa*: 'pines my blood.'

85-7. *Più non*, &c.: Dante is here referring to Lucan, ix. 706 foll., where the serpents of Libya are enumerated, including the names which are here given. *Libia con sua rena*: 'Libya and its sands,' i.e. the deserts of Libya. By Libya here is meant the Roman province of Africa, which lay to the W. of Egypt; this name is assigned to that district by Dante's geographical authorities, Solinus and Orosius, and by the Hereford map, which represents the mediaeval views on that subject.

88-90. *Nè tante*, &c.: 'nor did Libya, with the addition of

all Ethiopia, and of the region which borders on the Red Sea, display plagues (of serpents) so many and so dire.' By Ethiopia the country to the S. of Egypt is intended, while 'the region which borders on the Red Sea' is the eastern coast of Egypt, the *lito rubro* of Par. vi. 79. *ee*: cp. Purg. xxxii. 10.

93. *perbugio*: a hole to hide themselves in. *elitrophia*: the stone called heliotrope, which had the power of rendering the wearer invisible.

94-6. *Con serpi*, &c.: the snakes were knotted in front, and twisted round the arms behind, and the head and tail were fixed in the loins.

97. *da nostra proda*: 'by our bank,' i. e. near the side of the embankment where we were.

100-2. *Nè O*, &c.: the point here is, that O and I can be written with one stroke of the pen. *Convenne che*, &c.: 'he must needs become.'

105. *di butto*: for *di botto*, 'suddenly.'

106-8. *per li gran savi*, &c.: 'it is declared by the most famous sages.' Among the authorities with whom Dante was acquainted, Solinus (xxxiii. 12) gives the life of the phoenix as 540 years; Isidore (*Orig.* xii. 7) says 'quingentis ultra annis'; Brunetto Latini (*Tesoro*, bk. v. ch. xxvi), 'Li più dicono ch' egli invecchia in cinquecento anni.' Ovid, whom Dante is here following, says (*Met.* xv. 395), 'Haec ubi quinque suae complevit saecula vitae.'

109-11. *Ov. Met.* xv. 393, 394, 398-400; 'Non fruge neque herbis, Sed turis lacrimis et suco vivit amomi. . . Quo simul ac casias et nardi lenis aristas, Quassaque cum fulva substravit cinnama myrrha, Se superimponit, finitque in odoribus aevum.' *son l' ultime fasce*: 'are its winding-sheet at last.'

113, 114. *ch' a terra il tira*: like the man described in Luke ix. 42, who was 'thrown down' by the devil that possessed him. *oppilazion*: 'obstruction,' i. e. an influence which prevents an organ from working.

119, 120. *quant' è severa*: 'how strict it is.' Another reading is *quanto se' vera*, 'how just art thou'; this deserves serious consideration, because it is far the harder of explanation of the two, and therefore more likely to have been altered into *quant' è severa* than *vice versa*. The objection to it is, that it involves a change from the second to the third person in *croscia*; but

this perhaps is not so great as might at first sight appear, because *quanto se' vera* is rather a reflexion on the poet's part (= 'how great is thy justice') than a real address. *cotai colpi... croschia*: 'rains down such blows.'

122, 123. *piovvi*: this word is used again of the descent of a condemned soul to its 'own place' in Inf. xxx. 95. In Inf. v. 15 the souls, after the sentence of Minos, are said to be *giù volte*. *gola*: 'gorge,' the *bolgia*.

125. *mul*: here used in the sense of 'bastard.' **Vanni Fucci**: a violent partisan of the Black Guefs in Pistoia. In 1293 he broke into the sacristy of St. James in the church of San Zeno in that city, and for this crime another man was hanged.

127. *che non mucci*: 'not to shirk'; that he was a likely person to do so is implied in *non s' infinse*, l. 130.

133. *Più mi duol*, &c.: his pain arose from the satisfaction which his punishment would cause to a political opponent; cp. l. 140. He afterwards avenges himself by predicting the misfortunes which were about to befall the White Guefs, ll. 144 foll.

138. *de' belli arredi*: take with *la sacrestia*, 'the sacristy of the beauteous ornaments.' On account of the richness of its decoration this sacristy was called 'il tesoro di S. Jacopo.'

143, 144. *di Negri si dimagra*: 'is depopulated (lit. thinned) of Black Guefs.' In May, 1301, the Black Guefs were driven out of Pistoia. *rinnuova*, &c.: 'changes her families and her fashions.' In Nov., 1301, the White Guefs were driven out of Florence by Charles of Valois. The 'fashions' were the government, which passed into the hands of the Blacks.

145, 146. *Tragge*, &c.: the mist which Mars draws from Val di Magra is Moroello Malaspina, lord of the Lunigiana in the north-west of Tuscany, through which the river Macra (**Magra**) flowed. He was captain of the Florentine Black Guefs, when in company with the Lucchesi in 1302 they attacked Pistoia, which was then occupied by the Whites. *torbidi nuvoli*: the thunder-clouds of war.

148. **campo Picen**: a district in the neighbourhood of Pistoia. As there is no record of a battle having taken place there on this occasion, the allusion seems to be to the capture by Moroello of the stronghold of Serravalle, which was near the Campo Piceno, in the course of the attack upon Pistoia; Villani, viii. 52.

XXIV. 149—XXV. 17] INFERNO

149. *ei*: the *vapor*, i.e. Moroello, who is symbolized by it. His bursting the cloud is his charging the foe.

151. *perchè doler ti debbia*: 'that you may have whereat to grieve,' as being of the White party.



CANTO XXV

ARGUMENT.—The seventh *bolgia* is further treated of, two other kinds of torment inflicted by serpents being described. In the former of these the serpent and the man who is bitten by it are changed into a single form, so that they are identified. In the latter there is an interchange of forms, the man assuming the serpent's shape, and the serpent the man's. Among the malefactors who suffer these punishments several descendants of noble Florentine families are found.

LINES 2, 3. *fiche*: this insulting gesture consists in thrusting the thumb between the first and middle fingers. *Togli*: 'take that.' *squadro*: 'level,' 'point.'

4. *Da indi in qua*, &c.: 'from that time forth the serpents were endeared to me.'

9. *un crollo*: 'a jerk,' referring to the movement of the thumbs. This serpent hindered him from his blasphemous gestures, as the other had from his blasphemous words.

10, 11. *chè non stanzi*, &c.: 'why dost thou hesitate (lit. 'dost thou not settle,' 'determine') to reduce thyself to ashes?' with reference to what had just happened to Vanni Fucci, who was a citizen of Pistoia; Inf. xxiv. 100-2, 126.

12. *lo seme tuo anzi*: 'thou surpassest the seed from which thou didst spring,' i.e. the gang of Catiline. It was believed at that time that Pistoia was founded by the remains of Catiline's army; Villani, i. 32. For *seme* meaning 'progenitors' cp. Par. vii. 86.

15. *quel che*, &c.: Capaneus, Inf. xiv. 46, where see note.

17. *un Centauro*: we learn from l. 25 that this is the monstrous giant Cacus, who lived in a cave on the Aventine Hill, and stole the cattle of Hercules when he passed by that way; Virg. *Aen.* viii. 193 foll. The epithet 'half-human' (= half-savage), which

Virgil applies to him ('Semihominis Caci,' l. 194), seems to have misled Dante into the idea that he was a Centaur.

19-21. **Maremma**: the marshy and uncultivated district between the mountains of Tuscany and the sea; see note on Inf. xiii. 9. **nostra labbia**: 'the human form,' i. e. the fore-part of the Centaur, in contrast with **groppa**, which is the hind-quarters. **labbia**, which elsewhere in the *Div. Com.* signifies the look of the face, from meaning 'aspect' comes here to be used for 'form.'

24. **affoca**: in Virgil it is Cacus himself who is described as 'Ore vomens ignes,' *Aen.* viii. 199.

26, 27. **il sasso**: i. e. his cave. **Di sangue, &c.**: Virg. *Aen.* viii. ll. 195, 196, 'semperque recenti Caede tepebat humus.' **laco**: *lago* for a 'pool' of blood is found in Purg. v. 84.

28-30. **co' suoi fratei**: the other Centaurs were in the Circle of the violent, Inf. xii. 55 foll. **lo furar che frodolente fece**: this is Cacus' deceitful stratagem of dragging the oxen backwards that their footprints might convey a false idea of the direction they were following, Virg. *Aen.* viii. l. 210. **frodolente** is here an adv.; others read *lo furar frodolente che fece*, in which case it is an adj. **ch' egli ebbe a vicino**: 'which were in his (Cacus') neighbourhood.' Virgil describes (l. 204) how Hercules' drove occupied a valley near the Aventine.

31-3. **biecé**: 'sly,' 'wily.' **e non, &c.**: 'though he (Cacus) did not feel ten of them,' because he was dead first. Virgil on the other hand makes Hercules strangle Cacus. **le diece**: sub. *percosse*.

34. **ed ei trascorse**: 'he then passed by.' The use of *ed* here and in l. 50 below (cp. also Purg. viii. 94), which at first sight seems pleonastic, is explained by Diez (*Gram.* iii. p. 317), who gives numerous examples of *et, ed, e* used in this manner in Ital. and Old French. He says that it has the force of 'then,' and is used with the latter of two clauses which have different subjects, and that it serves to make the latter of the two subjects the more prominent. The use of *e* in the sense of 'yet' seems to be an extension of this; see note on Inf. xix. 3.

35. **tre spiriti**: these are three Florentine thieves, Agnello Brunelleschi, Buoso degli Abati, and Puccio Sciancato. Their names are mentioned below in ll. 68, 140, and 148. **sotto noi**: Dante and Virgil were on the side of the embankment below the bridge; Inf. xxiv. 79, 80.

38. *novella*: 'discourse.' This meaning seems to be derived from that of 'narrative,' 'talk,' Inf. xviii. 57.

40-2. *ma ei seguetta*, &c.: 'but it came to pass, as by some accident a thing doth happen, that one had occasion to name another.'

43. *Cianfa*: one of the Donati family, who was a housebreaker. He was missing at this time, as the question here implies, because he had been transformed into the serpent with six feet, l. 50.

45. *dal mento al naso*: i. e. on my lips, enjoining silence. From hearing Cianfa's name Dante recognized that the others were Florentines.

46-8. *Se tu*, &c.: this form of apology or protest on Dante's part is one of his devices for drawing attention to something especially marvellous; cp. Inf. xxviii. 113-7. The passage which follows is one of the most remarkable in the poem for its skill in giving reality to things which pass human experience, viz. loss of individuality, and interchange of personality.

49-78. The change which is here described consists in the man and the serpent being blended into one form.

50. *ed*: 'then'; see note on l. 34.

63. *Nè l' un nè l' altro*: understand *colore*.

64-6. *Come*: the simile here is intended to illustrate *mischiare lor colore* in l. 62. The indeterminate colour assumed by the two bodies, which had now become one, is compared to the brown tint which steals over a piece of white paper, as it burns, before it turns black. 'As there spreads over (*suso per*) the paper in front of the flame a brown hue, which is not yet black, though the white tint is disappearing.' *papiro*: 'paper.' Paper made of cotton was in use in Dante's time.

73. *Fersi*, &c.: 'from being four strips (of flesh) the arms became two.'

77. *Due e nessun*, &c.: 'the unnatural figure appeared both, yet neither of the two,' i. e. the likeness both of the man and of the serpent was there, yet it was not the real likeness of either of them. Dante here had in his mind Ovid's description of the formation of Hermaphroditus, where it is said (*Met.* iv. 378, 379), 'Nec duo sunt et forma duplex, nec femina dici Nec puer ut possint; neutrumque et utrumque videntur': see Moore, *Studies*, i. p. 213.

79. *Come*, &c.: Dante now proceeds to describe the third effect of a serpent's bite, viz. that the man changes into a serpent's shape,

the serpent into that of a man. *fersa*: 'heat'; it is probably another form of *ferza*, 'lash,' which also bears this sense; thus Villani (viii. 72) uses 'alla ferza del sole' for 'in the heat of the sun.'

83. *un serpentello*: from the reference in l. 151 to the person concealed in this form we learn that he was Francesco Guercio de' Cavalcanti. *acceso*: 'infuriated.'

85, 86. *quella parte*: the navel. *un di lor*: Buoso degli Abati.

94, 95. *là*, &c.: in *Phars.* ix. 761 foll. Sabellus and Nassidius were two soldiers of Cato's army, who were bitten by serpents in Libya. The body of Sabellus putrefied from the bite of one kind of serpent (ix. 763-82), while Nassidius died from the swelling of his body owing to the bite of another (ix. 790-7).

96. *or si scocca*: 'is about to be revealed'; *si scocca*, lit. 'is let fly.'

97. *Ovidio*: the change of Cadmus into a snake is described in *Ov. Met.* iv. 563 foll., that of *Arethusa* into a fountain in v. 572 foll.

98-102. Dante maintains that his description is more wonderful than those of Ovid, because Ovid only narrated the change of a human being into something else, whereas he himself relates a double change, viz. that of a man into a serpent and that of a serpent into a man.

101, 102. *forme*: this word may here be rendered by 'persons,' *materia* by 'substance.' In the language of the Schoolmen *forma* is the essential element which distinguishes a species; hence it is used of the essence or personality of living beings (cp. *Par.* iv. 54), while *materia* signifies the bodies in which they reside.

103-5. *Insieme*, &c.: 'they corresponded one to other (*insieme*) in such fashion'; what is intended is that they made a mutual change. *ristrinse*, &c.: 'drew his feet together into one.'

106, 107. *Le gambe*, &c.: 'the legs (of the man), thighs and all, of themselves adhered so to each other.' *seco stesse*: 'of themselves,' i. e. simply from contact. The description here is taken from *Ov. Met.* iv. 578, 579, of Cadmus, 'commissaque in unum Paulatim tereti sinuantur acumine crura.'

109-11. *Togliea*, &c.: 'the forked tail (of the serpent) assumed the form,' &c. *quella di là dura*: the man's skin became hard and scaly, like that of a serpent.

112. *entrar*: the man's arms closed in at the armpits; but the

use of *accorciavan*, 'shortened' (l. 114), implies that they did not disappear altogether, but that sufficient length was left to form the serpent's fore-legs.

115-7. *li piè*: i.e. those of the serpent. *n' avea due porti*: 'had put forth two such (feet),' thus forming the feet of the serpent. *porti* from *porgere*.

118. *il fummo*, &c.: the smoke gives the man the colour of a serpent, and the serpent that of a man.

119, 120. *genera*, &c.: 'causes the hair to grow on the surface (*suso*) on the one figure (the serpent become a man), and removes it from the other (the man become a serpent).'

122, 123. *Non torcendo però*, &c.: 'yet not for all that withdrawing from one another their malign eyes.' From l. 91 it is seen that they were looking fixedly at one another. *muso*: 'muzzle,' i.e. the lower part of the face.

124-34. The next six lines describe the transformation of the serpent's face into that of the man; the five that follow describe the converse change.

124-6. *Quel che*, &c.: 'the one that was upright drew it (sc. *muso*, the snake's projecting face) in the direction of the temples.' The fore part of the snake's face had to be drawn inwards and upwards, in order to form that of the man. *scempe*: 'flat,' lit. 'simple.'

127, 128. *Ciò che*, &c.: 'the matter which did not run backward but stayed, formed with that superfluity a nose for the face.'

133. This and the following line, together with l. 137, are from Ovid, *Met.* iv. 585-8, of Cadmus, 'lingua repente In partes est fissa duas, nec verba volenti Sufficiunt; quotiesque aliquos parat edere questus, Sibilat.'

134, 135. *la forcuta*, &c.: 'the forked tongue of the other (the snake) closes up.' *il fummo resta*: the smoke, which had marked the commencement of the transformation (ll. 92, 93), ceases when it is completed. For *resta* cp. *Purg.* xxix. 19.

138. *parlando sputa*: 'sputters as he speaks.' This describes the process of imperfect speech, before the habit is formed.

139, 140. *Poscia*, &c.: 'afterwards he (the serpent in human form) turned on him (Buoso in his serpent form) his newly assumed back, and said to the other (Puccio), 'I desire that Buoso should run,' &c.

INFERNO [XXV. 142—XXVI. 7]

142. **zavorra**: 'vile gang,' Lat. *saburra*, 'ballast'; from this meaning it gets the sense of 'rubbish,' 'refuse,' and so 'a worthless company.' In Modern Greek at the present day *σαβούρα*, which is also derived from Lat. *saburra*, is used as a term of contempt for 'a good-for-nothing person.' The change from initial *s* into *z*, which is found in *zavorra* from *saburra*, appears also in *zolfo* from *sulphur*. **La settima zavorra** means the occupants of the seventh *bolgia*.

144. **se fior la penna abborra**: 'if my pen (style of writing) is somewhat at fault.' For the origin of the adverbial use of **fior** in the sense of 'slightly,' 'a little,' see note on Inf. xxxiv. 26. **abborra**: Lat. *aberrat*, 'wanders,' 'buckles'; cp. Inf. xxxi. 24.

146, 147. **smagato**: 'bewildered'; see note on Purg. x. 106. **chiusi**: 'secretly,' lit. 'hidden.'

151. **L' altro**: the *serpentello* of l. 83. Guercio was killed by some people of Gaville in the upper Valdarno, and in consequence of this his relations slew many of the inhabitants of that place.

CANTO XXVI

ARGUMENT.—The two Poets now cross into the eighth *bolgia*, where the givers of fraudulent counsel are punished by being wrapped, each of them, in an enveloping flame. As they look down on these moving lights from the bridge above, Dante inquires from Virgil the meaning of one of the flames which has a double crest; and being informed by him that the spirits of Ulysses and Diomedes are contained within it, earnestly begs his guide to await their approach. Ulysses, at Virgil's request, relates to them the story of his last voyage and the manner of his death.

LINES 1-6. Dante with bitter irony, before leaving the company of the thieves, congratulates Florence on the fame of her infamy in Hell.

4-6. **cotali**: referring to their being men of noble birth. **E tu, &c.**: 'and thou thereby dost rise to no great honour.'

7. **presso al mattin**: the idea that morning dreams are true is of frequent occurrence in poetry; Dante may have obtained it from

Ovid, *Heroid.* xix. 195, 196, 'sub auroram, iam dormitante lucerna, Somnia quo cerni tempore vera solent.' This point is further treated of in *Purg.* ix. 16-8. In the present passage Dante is predicting misfortunes which were about to fall on Florence, and—in default of any other kind of prophetic power that he could claim—he professes to have had a dream to that effect.

8, 9. *Tu sentirai*, &c.: 'within no long time thou wilt be aware of that which Prato, not to say others, covets for thee.' The connexion between this remark and what precedes (ll. 1-6) is that Dante regards the misfortunes which are impending over Florence as a judgement for the immorality of her citizens. The misfortunes here pointed to seem to have been the great fire of 1304, and the fall of a wooden bridge over the Arno, involving the loss of many lives, in the same year. As these disasters were associated in the popular mind with the interdict, under which the city shortly before this was laid by Cardinal Niccolò da Prato, in consequence of the failure of the mission on which he had been sent thither by Benedict XI, this may perhaps account for Prato being mentioned among the enemies of Florence, whereas she was generally on friendly terms with her neighbour.

11, 12. *Così*, &c.: 'would that it were already, since it must even come, for it will lie heavier upon me, the more I advance in years.'

13, 14. *le scalee*, &c.: 'the stairs, which the projections of the rock had made for us.' *borni*: *bornio* is the same as the Fr. *borne*, a 'spur-stone' projecting from the angle of a house just above the ground, to ward off blows of wheels, &c.; Diez, p. 528. *a scender pria*: cp. *Inf.* xxiv. 79.

17. *scoglio*: the line of rock, which crosses the embankments and forms the bridges. They were now crossing the embankment between the seventh and eighth *bolge*.

19-24. In these lines Dante says that he was distressed by what he saw in this *bolgia*, viz. the punishment of men who were gifted with great ability and had misused it; and that his distress is renewed whenever circumstances arise which recall it to his mind; and that at such times he keeps guard over his talents to prevent them from going astray, lest he should thus forfeit what Providence has bestowed upon him. *Ora* here is sometimes interpreted to mean 'at this moment,' and *lo ingegno affreno* is also regarded

as referring to what the Poet is now writing, as if for the time being he checked his power of expression; but this view can hardly be reconciled with what follows, for in the two stories of Ulysses and Guido da Montefeltro his treatment of the subject is singularly effective, and in the similes and other features of style his poetic art is conspicuously seen. *Ora* rather means 'now, since I have returned from Hell to earth,' and *Quando* is used in a general sense for 'whenever.' Translate thus:—'At that time I was pained, and now (since my return to earth) my pain is renewed, whenever I reflect on what I then beheld; and (on such occasions) I curb my genius more than is my wont, that it may not pursue a course which is not under the guidance of virtue; so that, if a favouring star, or a Higher Power, has vouchsafed to me that good gift (of genius), I may not by my own doing cause myself to forfeit it (lit. grudge it to myself).'

26, 27. *Nel tempo*, &c.: in the summer season, when the sun is longest above the horizon.

28. *Come*, &c.: in the late evening, when the flies disappear and the gnats come out.

34-6. *E qual*, &c.: the point of this simile is, that the flame alone, and not the person or object within it, was seen. *colui*, &c.: Elisha, who caused the bears to tear the children who mocked him; 2 Kings ii. 23, 24. *levorsi*: for *si levarono*.

40-2. The symbolism involved in those who abused the tongue by giving evil counsel being wrapped in flame is derived from the words of St. James, iii. 6, 'the tongue is a fire,' which 'setteth on fire the course of nature; and it is set on fire of hell.' Also, the words *furto* in l. 41, and *foco furo* in xxvii. 127, suggest that the concealment of the person was symbolical of the fraudulent crime.

41, 42. *chè*: 'for,' explaining the application of the simile. *il furto*: 'the person whom it conceals.' *invola*: 'keeps in hiding,' lit. 'steals away.'

48. *quel ch' egli è inceso*: 'that with which he is on fire.'

50. *m'era avviso*: 'it was my view'; *avviso* is subst.

52, *diviso*: forming two horns of flame, the *fiamma cornuta* of l. 68.

53, 54. *che par*, &c.: the bodies of the twin brothers, Eteocles and Polynices—the sons of Oedipus, who contended for the sovereignty of Thebes, and ultimately killed one another in single

combat—when placed on the same pyre, refused to commingle their ashes, so that two separate flames went up from them; see Statius, *Theb.* xii. 431, 'exundant diviso vertice flammae.'

55. *si martira*: observe the quasi-absolute use of the verb sing. preceding the two subjects, while *vanno* (l. 57), which follows them, is plur.

56, 57. *insieme*, &c.: 'they go in company to meet their punishment, as they did to vent their fury' on the Trojans. The reference is to their deeds of violence when they carried off the Palladium, or tutelary statue of Athena; Virg. *Aen.* ii. 166, 'caesis summae custodibus arcis.'

59. *fe' la porta*, &c.: the 'ambush of the wooden horse,' through which Troy was taken, was the cause of the departure of Aeneas from that place, and of his founding the Roman state in Italy.

61, 62. *l' arte*, &c.: when Achilles was left by his mother Thetis in Scyros, that he might not take part in the Trojan war, Deidamia, the daughter of Lycomedes king of Scyros, fell in love with him, but lost him owing to Ulysses, who, in company with Diomedes, artfully persuaded Achilles to come to the war, after which she died of grief; Statius, *Achill.* i. 538 foll.; ii. 15 foll. *ancor*: with reference to *morta*, 'though dead, still grieves.'

65, 66. *assai*, &c.: 'with all my heart I pray thee once and again, so that my prayer may have the force of a thousand prayers.'

67. *nego*: 'refusal,' for *niego*.

72. *si sostegna*: 'check itself'; i. e. keep silence.

74, 75. *ei sarebbero*, &c.: 'since they were Greeks, perhaps they would be shy of your address,' i. e. of being addressed by you. No explanation of this remark has been suggested which is wholly satisfactory; but perhaps the best is that which connects it with the rule that is observed throughout this part of the poem, that Virgil converses with the ancient, and Dante with the modern characters. The souls in Hell may be supposed to recognize the fitness of this; and in that case what is here referred to would be Dante's ignorance of the Greek language, which, if he spoke, would be a sufficient evidence to Ulysses and Diomedes that he was not an 'ancient.'

82-4. *gli alti versi*: the Aeneid, in which he had commemorated them. *l' un di voi*: Ulysses. *Dove*, &c.: 'where, after he had lost his way, he went to die.' *gissi* is for *si gè* used impersonally, so that *per lui gissi* is 'it was gone by him.'

85, 86. **Lo maggior corno**: that which represents Ulysses, who is the more eminent of the two. **crollarsi**: this is the result of the voice struggling for utterance.

90 foll. The story of Ulysses' last voyage and death is a digression, like that of the foundation of Mantua in *Inf. xx*, for it bears no relation to the subject of the *Inferno*. Both of these serve, however, to give variety, and to lighten the uniformity of gloom. The story here given is quite different from the enigmatical description of Ulysses' peaceful end in the *Odyssey* (xi. 134-7), and, as far as we can learn, was Dante's own invention. The idea of it may have been suggested to him by the Genoese voyages of discovery in search of a western continent, which were made in his time; one of these expeditions started in 1291, and was never heard of again; Moore, *Studies*, i. p. 264 note. The story of Tennyson's 'Ulysses' is based on Dante's version.

91-3. **sottrasse**: 'withdrew me from the company of men.' **più d' un anno**: suggested by *Ov. Met.* xiv. 308, 'Annu nos illic tenuit mora.' **là presso a Gaeta**: the place meant is Circeii. **la nominasse**: after Caieta, his nurse; *Virg. Aen.* vii. 1-4.

94. **la pieta, &c.**: 'the sorrow felt by my aged sire.'

98. **del mondo esperto**: this is the traditional character of Ulysses as he is described in the *Odyssey*. Dante may perhaps have got it from Horace, *Ars Poet.*, l. 142, 'Qui mores hominum multorum vidit et urbes.'

108. **segnò**: 'set up to view,' lit. 'marked.' **riguardi**: 'boundary-marks,' the Pillars of Hercules, Calpe and Abyla. According to Peticari (quoted by Blanc, *Versuch*, p. 240), *riguardo* is regularly used in this sense in the Romagna.

111. **già**: 'already,' for Ceuta (**Setta**) is opposite Gibraltar, and some distance E. of Seville.

114, 115. **vigilia**: 'waking-time,' before 'the night cometh in which no man can work.' **ch' è del rimanente**: 'which still remains,' lit. 'which is of what remains.'

117. **Diretto al sol**: 'following the sun,' i. e. in a westward course. **del mondo senza gente**: the whole world except the Old Continent was then supposed to be uninhabited.

124-6. **volta . . . mattino**: this is equivalent to 'turning our prow to the west'; but the stern is mentioned, because they

Plan. 330 : Trif. Heimert
 pendergi fante
 I. iii. dpatella
 maglio
 . 89. can 2 92. can
 XII. 101: bolla
 (K, 316)
 Singleten
 ruma gestiosa

... behind them the lands towards the east. **Sempre, &c. :**

Their course,
 as is usually
 the mountain
 antipodes of

Blanc quotes

of the moon,'
 alto passo:

ce.'

7, 'ast illam ter
 aequare vertex.'

Mr. Beazeley
 the Arabs said
 sails into the

in Hell, except

have passed on,
 asking for news
 When Dante has
 ms them, though

without mentioning his name, that he is Guido da Montefeltro, and
 proceeds to explain how he was persuaded by Boniface VIII to give
 fraudulent counsel, and what befell him after death.

LINE 3. *licenza*: 'permission'; see l. 21, where the words
 with which Virgil dismissed him are given.

7-12. *il bue Cilician*: the brazen bull made by Perillus for
 Phalaris, tyrant of Agrigentum in Sicily, in which the human
 victim could be burnt, so that his cries produced the effect of

bellowing on the part of the bull. Perillus was the first victim who met this fate. Cp. Ovid, *Ars Amat.* i. 653-6, where 'neque enim lex aequior ulla Quam necis artifices arte perire sua' suggested e ciò fu dritto. *temperato*: 'shaped.'

13. Così: the application of the simile consists in the sound which proceeded from the bull in the one case and from the flame in the other being made by the voice of the person concealed within it.

14, 15. Dal principio del foco: others read *nel foco*, but *del foco* has a great preponderance of MS. authority; see Witte, *Quattro Testi*, p. 179; Moore, *Text. Crit.*, p. 195. With *del foco* the meaning is:—'the melancholy words were converted by the element of fire into its language,' i. e. into a rushing sound. It must be confessed that *il principio del foco*, in the sense of 'the element of fire,' is a more stilted expression than we should expect to find in Dante's poetry. With *nel foco* the interpretation is easier, and *Dal principio* means 'at first.' Similarly, from having at first no passage or opening in the flame, the woful words were converted into the language of flame,' i. e. a dull murmur. *Dal principio* is thus contrasted with *poscia* in l. 16.

18. in lor passaggio: i. e. in pronouncing them; 'giving it (the tip of the flame) that vibration, which the tongue had given them (the words) in their passage through the mouth.'

20. mo: 'just now,' Lat. *modo*. Lombardo: i. e. using, as a Mantuan, the Lombardic dialect.

21. Dicendo, &c.: 'when thou didst say, "Now go thy way, I urge thee no more to speak"'; these are the words used by Virgil in parting from Ulysses, which are implied in *licenza*, l. 3. The Lombard element which the spirit discovered in what Virgil said is probably to be referred to the pronunciation rather than to any of the words used, for *issa* was not peculiar to that dialect (see note on Inf. xxiii. 7), and of the obsolete *adizzo*, 'I excite,' 'urge' (or, as some read, with the same meaning, *aizzo*), we know nothing certain. *issa*: the vast majority of MSS. read *istra*, a word of no meaning, which seems to have been introduced through an early blunder on the part of copyists, for the greater number of the Commentators support *issa*, which is found in the sense of 'now' in Inf. xxiii. 7 and Purg. xxiv. 55; Moore, *Text. Crit.*, pp. 338, 339.

27. *Latina*: of Italy; cp. *Inf.* xxii. 65. *ond' io*, &c.: 'which is the origin of all my sin,' referring to his political career there.

28. *i Romagnuoli*: Romagna was the country between the Po and the Apennines in one direction, and Bologna and the Adriatic in the other; cp. *Purg.* xiv. 92.

29, 30. *io fui*, &c.: the speaker is Guido da Montefeltro, the leader of the Ghibellines in Romagna, and one of the ablest military commanders of his time. In the latter part of his life he was reconciled to the Church, and he joined the Franciscan Order in 1296. *intra*: the hiatus between this word and *Urbino* is very unusual; *sopra* is similarly unelided in *Par.* xxvi. 45. *il giogo*: the main chain of the Apennines, 'il gran giogo' of *Purg.* v. 116. *si disserra*: 'issues,' lit. 'is unlocked.' Montefeltro, which is described in this and the preceding line, was a mountainous district on the northern side of the Apennines towards Urbino and San Marino.

31-3. *ingiuso*: towards the *bolgia* below. *Latino*: Italian, cp. l. 27. Perhaps the point here is that he is a 'modern,' in contrast to Ulysses and Diomedes, who were 'ancients'; see note on *Inf.* xxvi. 75.

38, 39. *suoi tiranni*: these are the great families, between whom there were feuds in every important city of Romagna, though in 1300 there was no open war (in *palese*).

41, 42. *L' aquila*, &c.: the counts of Polenta, whose arms were an eagle, were now lords of Ravenna. One of these, Guido Novello, was subsequently Dante's host at that place. *là si cova*: 'there doth brood.' If *la si cova* is read, it = *se la cova*, 'broods over it,' 'covers it with its wings.' *Cervia*: a town on the coast S. of Ravenna.

43-5. *La terra*: 'the city'; Forlì is meant, which in 1282 endured a long siege (*la lunga prova*) by the French troops sent against it by Pope Martin IV, until they were finally defeated by Guido da Montefeltro. *le branche verdi*: 'the green paws'; a green lion was the arms of the Ordelaffi, who were lords of Forlì in 1300.

46-8. *Il Mastin*, &c.: the old Mastiff is Malatesta da Verrucchio, lord of Rimini, and the young Mastiff is his son, Malatestino. The castle of Verrucchio was presented to the Malatesta family by the city of Rimini for their services. *da*

Verrucchio goes with both *vecchio* and *nuovo*. **Che fecer**, &c.: 'who disposed ill of Montagna'; for *governo* meaning 'treatment' cp. *Purg.* v. 108. **Montagna de' Parcitati**, a Ghibelline chieftain, was treacherously taken prisoner by Malatesta, and murdered in prison by Malatestino. **Là dove**, &c.: 'make augers of their teeth (i. e. seize and rend the population) there where such is their wont' (i. e. in their subject lands).

49-51. **Le città**, &c.: Faenza on the Lamone, and Imola on the Santerno. **Conduce**: 'governs.' **il leoncel**, &c.: Maghinardo Pagani, whose arms were a lion azure on a white field. He had gained possession of those two cities. **muta parte**, &c.: 'changes sides with the seasons' (or 'from south to north'); the meaning is, that he was a Guelf in Tuscany and a Ghibelline in Romagna.

52, 53. **quella**: Cesena, on the Savio. **sie'**: for *siede*.

56, 57. **Non esser**, &c.: 'be not more unyielding than other spirits in the Inferno have been, so may thy name maintain itself in the world above.'

61. **S' io credessi**, &c.: the souls in Hell, as a rule, are anxious that their memories should be recalled to men's minds on earth; but those who have committed crimes at once flagrant and mean against their fellow men desire not to be named: see note on *Inf.* vi. 89.

67, 68. **Io fui**, &c.: Guido now tells the story of his yielding to the specious arguments of Boniface VIII, and giving him fraudulent counsel concerning his mode of dealing with his enemies, the Colonna family; and then reveals what happened after his death. **cordelliero**: a Franciscan friar. They were so called from the cord with which they were girt (*al cinto*).

69. **veniva intero**: 'was on its way to fulfilment.' For *venire* used with an adj. in the sense of *divenire* cp. *Par.* xxvi. 102, *venia gaia*; xxxiii. 52, *venendo sincera*.

70. **il gran Prete**: Pope Boniface VIII. **a cui mal prenda**: 'on whom may ruin seize.'

75. **Non furon**, &c.: Dante here is clearly referring to the passage in the *De Officiis* (i. 13. 41), which he has used for the distinction of sins of violence and fraud (*Inf.* xi. 22-4, where see note), where Cicero says, 'fraus quasi vulpeculae, vis leonis videtur.' The character here attributed to Guido is not that which he bears in history, for he is spoken of as being a distinguished soldier.

See Villani, vii. 44, and the Forlì chronicler quoted by Philaethes, p. 198.

76. **accorgimenti**: 'shrewd plans.'

83, 84. **pentuto**, &c.: 'after repentance and confession I became a monk.' *Rendersi* is a regular expression for becoming a monk; cp. Purg. xx. 54, 'renduto in panni bigi.' Both this and **calar le vele** (l. 81) are used in *Conv.* iv. 28, ll. 62-4, where Guido is mentioned in company with Lancelot: 'questi nobili calaron le vele delle mondane operazioni, chë nella loro lunga età a religione si rendëro.' **sarebbe**: here used irregularly for *avrebbe*.

85, 86. **Lo Principe**, &c.: Pope Boniface, to whom Dante gives this title as being the leader of the worldly clergy of his time. **guerra**: with the Colonna family, who dwelt near St. John Lateran; his struggle with them culminated in 1297.

89, 90. **E nessuno**, &c.: 'and none of his enemies were in the number of the Saracens who conquered Acre, or of the Jews who trafficked within the dominions of the Soldan.' Acre, the last possession that remained to the Christians in Palestine, was captured by the Saracens in 1291. The traffic here referred to was confined to the Jews after the capture of Acre, for the Pope then forbade all Christians to trade with Alexandria and Egypt (Villani, vii. 145 *ad fin.*); before that time a considerable trade, including that in material of war, had been carried on in those parts by the Genoese and Venetians, as well as the Jews.

91. **ordini sacri**: 'Holy Orders' in our sense of the term.

92, 93. **quel capestro**: the cord of St. Francis, which is called *l'umile capestro* in Par. xi. 87. **solea**: the past tense implies the neglect of the rule of poverty by the Franciscans.

94, 95. **come Constantin**, &c.: 'as Constantine sought out Sylvester in the recesses of Soracte to cure him of his leprosy.' According to the mediaeval story, when Constantine before his conversion was suffering from a leprosy, which resulted from his persecution of the Christians, he was recovered from it by Pope Sylvester in his retreat in a cave on Mt. Soracte (*Siratti*). Similarly Guido was in retirement in the Franciscan convent at Assisi, when Boniface applied to him.

96, 97. **maestro**: 'director,' with the further implication of 'physician,' which sense also the word bears. **superba febbre**: 'fever of pride,' i. e. feverish eagerness to ruin the Colonna.

98. *tacetti*: for *tacqui*; cp. Inf. ii. 75.

101, 102. *Finor*: 'from this time forth.' *Penestrino*: Palestrina, formerly Praeneste. This was at this time a fortress of the Colonna, which the Pope was anxious to get into his power. It was surrendered by them under promise of an amnesty, after which Boniface razed it to the ground.

105. *il mio antecessor*: Celestine V, who abdicated the Papacy; see note on Inf. iii. 60. *non ebbe care*: 'valued little.'

107. *Là 've*, &c.: 'to the point where (i. e. to the conclusion that) to hold my peace was the worse counsel,' i. e. was more ill-advised than to speak. He considered that the Pope's authority outweighed the sin of giving evil advice. *avviso*: subst., as in Inf. xxvi. 50.

110, 111. *Lunga*, &c.: 'promising much and fulfilling little.' *Attendere la promessa* means 'to keep one's word.' *alto seggio*: the papal throne.

112, 113. *Francesco*, &c.: the description of the contest between St. Francis and the devil for the possession of Guido's soul is the counterpart of, though in strong contrast with, the struggle for the soul of his son Buonconte, which is related in Purg. v. 104 foll. *Cherubini*: perhaps the devil who is here introduced is called by this title because of the power of argument which he displays (ll. 118-20), for the Cherubim were the Order of angels in Heaven whose special gift was knowledge.

115-7. *meschini*: 'minions'; so in Inf. ix. 43 the Furies are called the *meschine* of Proserpine. *Dal quale*, &c.: 'since which up to the present time I have been waiting to seize him.'

119, 120. *pentere e volere*: 'to repent and to desire to commit the crime.' *nol consente*: 'does not admit of it.' Repentance and the desire to commit sin are contradictory to one another, and two contradictories cannot be held together. It is the logical form into which this statement is put which the devil refers to in l. 123.

121-3. *mi riscossi*: 'I shuddered.' *loico*, for *logico*, 'a logician'; 'that I could argue so cogently.'

125. *Otto volte*: as a token that he was assigned to the eighth Circle; cp. Inf. v. 11, 12.

127. *furo*: 'thievish,' i. e. which hides its prey; cp. *furto* in Inf. xxvi. 41.

XXVII.134—XXVIII.9] INFERNO

134-6. **lo scoglio**: see note on Inf. xxvi. 17. **il fosso**: the ninth *bolgia*. **in che, &c.**: 'in which the penalty is paid by those who by sowing discord lay on themselves (lit. win for themselves) a burden.' For **si paga il fio** in this sense cp. Purg. xi. 88. **scommettendo**: *scommettere* is the opposite of *commettere*, 'to unite.'

CANTO XXVIII

ARGUMENT.—The ninth *bolgia* contains the schismatics and propagators of discord, who are rent and gashed with a sword by a devil, in recompense for their having caused disunion among mankind. The first of these lacerated figures which attracts Dante's attention is Mahomet, who is here presented as the type of religious schismatics. Others, who follow him, were persons conspicuous in their lifetime as fomenters of social and political discord; conspicuous among whom are Pier da Medicina, who stirred up strife between families in the Romagna; Curio, who urged Caesar to make war on the senate of Rome; Mosca Lamberti, through whom the Guelph and Ghibelline factions at Florence arose; and the troubadour Bertrand de Born.

LINKS 1-3. **con parole sciolte**: 'with untrammelled words,' i. e. in prose. **per narrar più volte**: 'even if he repeated the tale,' lit. 'for all his repeating'; for this use of *per* cp. Inf. iv. 11; xxi. 28.

5, 6. **Per lo, &c.**: owing to the inability of human language to express it, and of human intellect to grasp it. **seno**: lit. 'bosom'; taken with a **comprender** it means 'capacity for embracing.'

7. **s' adunasse ancor**: these two words can hardly be taken together as forming a single expression; 'were recalled to life (**ancor**) and assembled.'

8, 9. **fortunata**: 'fateful,' i. e. doomed to disaster. Dante now enumerates in their historical order five scenes of bloodshed which had occurred in Apulia (*Puglia*), using that name, as it was often used in the middle ages, in a wide sense, so as to embrace a large part of Southern Italy; cp. *De Vulg. Elog.* i. 10. ll. 49-52, where Apulia is said to be divided in two parts by the Apennines. The carnage produced by these battles, he says, would not equal what

was displayed to view in this *bolgia*. *fu del suo sangue dolente*: 'suffered from their wounds.'

10-2. *Per li Troiani*: in the wars following Aeneas' landing in Italy. *la lunga guerra*: the Second Punic War, including the battle of Cannae. *dell' anella*: referring to the bushels of rings taken by the Carthaginians from the fingers of the slain Roman knights after Cannae. *alte*: 'high-heaped,' representing the *aceruus* of Livy xxiii. 12. *Livio*: his account of the battle is in xxii. 47 foll.

13, 14. *Con quella*: understand *gente*; the Greeks and Saracens are meant, who were slain in their wars with the Norman Robert Guiscard during the eleventh century. *Per contrastare*: 'owing to their making head against.'

15, 16. *il cui*, &c.: 'whose bones are still heaped'; *ossame* (lit. 'pile of bones') favours this translation, while *s' accoglie* is better suited to the other, 'whose bones are still picked up.' *Ceperan*: on the Liris near Monte Cassino. This point the Apulians were to have defended against Charles of Anjou, but they deserted their post (*bugiardo*, 'faithless'). The massacre which is implied in *ossame* was the battle of Benevento (A. D. 1266), where Manfred was defeated; Dante's words imply that there was an action at Ceperano, but this was not the case.

17, 18. *là*: see note on Inf. vii. 22. *da Tagliacozzo*: 'at Tagliacozzo' in the Abruzzi, where Manfred's nephew, Conradin, the last of the Hohenstaufen, was defeated by Charles of Anjou in 1268. *senz' arme*: by his advice, not by fighting. Erard (*Alardo*) de Valéry persuaded Charles to keep a third of his forces in reserve, and when Conradin's troops thought they had won the day and were pursuing their opponents, these attacked and defeated them; Villani, vii. 27.

19-21. *E qual*, &c.; *se* is here to be supplied from l. 7, and *qual—qual* refer to *la gente*, *ibid.* 'And if some of these victims showed how their limbs were pierced, others how they were cut off, that would be nothing to compare with what was seen,' &c.

22, 23. *Già veggia*, &c.: 'a cask was never so rifted from the loss of centre-piece or side-piece, as one whom I saw.' The position of the clauses here is curiously inverted; for a similar instance cp. Inf. xxix. 16, 17. *mezzul* is the middle piece, *lulla* one of the side pieces of the bottom of a cask.

25, 26. *minugia*: 'entrails.' '*corata*': 'vitals.' *sacco*: 'pouch,' the stomach.

30. *mi dilaccio*: 'I rend myself,' lit. 'dismember.'

31. *Maometto*: Mahomet's new departure in religion caused him to be regarded as a schismatic.

32. *Alì*: the two great Mahometan sects—the Shiites, who are now represented by the Persians, and the Sunnites, who are represented by the Turks—are divided on the question whether Ali was or was not the rightful successor to Mahomet in the Caliphate, the Shiites maintaining the former view, the Sunnites the latter. Thus Ali came to be regarded as a source of schism, though he did not himself found a sect. For the ten-syllable line here and in the rhyming lines see note on *Inf. iv. 56*.

33. *nel volto*: i. e. in the part of his person which in Mahomet's case was sound, the meaning being that Ali caused a schism in Mahometanism.

35. *scandalo*: 'dissension.'

37-40. *accisma*: this seems to be the same word as O. Fr. *acesmer*, 'to set in order,' 'adorn'; here 'makes us such a sight.' For a similar ironical use cp. *conciando* in *Inf. xxx. 33. al taglio*, &c.: 'putting anew to the sword's edge.' *risma*: 'gang,' lit. 'bundle,' the word being used as a term of contempt for the occupants of the *bolgia*, like *xavorra* in *Inf. xxv. 142*. Both in origin and meaning it is the same as Engl. 'ream' of paper, the der. being from Arab. *rismat*, 'bundle,' which word was imported into Europe along with the introduction of cotton by the Moors; Skeat, *Etym. Dict.*, s. v. 'ream.' *Quando*, &c.: i. e. when we have completed the circle of the *bolgia*.

42. *Prima*, &c.: 'before any of us reappears in his presence.' *altri* for 'any one' is rare; the *Vocab. Crusca* compares Tasso, xiii. 34, 'Non mai la vita, ove cagion onesta Del comun pro la chieda, altri risparmi' ('let not any one spare').

43-5. *muse*: 'musest'; *musare* is der. from *muso*, O. Fr. *muse*, 'mouth,' 'snout.' Skeat (s. v. 'muse') says, 'the image is that of a dog snuffing idly about.' *tue accuse*: 'your confession of crimes,' with reference to the self-accusation, when the soul confesses its sins to Minos, *Inf. v. 8*; cp. also *Purg. xxxi. 40, 41*.

55. *Or di'*: Mahomet is speaking; cp. l. 62. *Fra Dolcin*: the

leader of a sect of fanatical religious reformers called the Apostolic Brothers at the end of the thirteenth century. He is said (though it was probably a calumny) to have advocated community of wives, and this may account for the interest which Mahomet is here represented as taking in him. The circumstances referred to in what follows were these. When Clement V issued a Bull for the extirpation of the sect, he and his followers withdrew to the hills between Novara and Vercelli, where they occupied a strong position; but they were ultimately forced to surrender owing to failure of provisions and a great fall of snow. Fra Dolcino was burnt alive at Vercelli in 1307. Dante regards him as a schismatic. *s' armi*: take with *di vivanda* in l. 58.

58, 59. *stretta di neve*: 'a deep snow-fall'; the first meaning of *stretta* is 'a compact mass.' *Noarese*: the people of Novara, who led a crusade against him.

61-3. *Poi che*, &c.: if what is said here is merely a description of starting to walk, it is strangely elaborate, but there is something like it in *Purg.* xiii. 14, 15. Casini takes it as referring to the brief interval occupied by Mahomet's speech, as if he were hurrying his departure. Possibly it may describe his difficulty in walking owing to his body being cleft.

64 foll. The persons who are now introduced were promoters of political discord.

71. *Latina*: Italian.

73. *Pier da Medicina*: he was so called from the town of Medicina near Bologna. He kept alive the strife between the families of Polenta and Malatesta.

75. *dichina*: 'slopes,' i.e. with the fall of the river. The plain is that of Lombardy, Vercelli lying in the western part towards its head, Marcabò near the mouths of the Po.

77. *Guido*: he and Angiolello were two leading men of Fano, whom Malatestino of Rimini—the 'young Mastiff' of *Inf.* xxvii. 46—shortly after 1312 invited to a conference at La Cattolica, a coast-town between Rimini and Pesaro, and caused to be drowned by the sailors when they were on their way thither.

80. *mazzerati*: 'thrown overboard'; *mazzurare* is to throw a man into the sea tied up in a sack. *Cattolica*: for the twelve-syllable lines here and in ll. 82, 84 see note on *Inf.* xv. 1.

82-4. *Tra l' isola*, &c.: Cyprus and Majorca are here taken as

marking the eastern and western limits of the Mediterranean. *fallo* : 'outrage.' *Argolica* : the early Greek settlers in Italy and Sicily were regarded, not without reason, as brigands.

85. *Quel traditor*, &c. : Malatestino, who had lost an eye.

86, 87. *la terra*, &c. : 'the city (Rimini), which one in my company here would be glad never to have seen.' This is explained below (l. 102) to be Curio, who there advocated the civil strife for which he is now punished. There is a suppressed relative after the clause *tal è qui meco*. For *digiuno* meaning 'lacking of' cp. *Inf.* xviii. 42.

89, 90. *al vento*, &c. : 'neither vows nor prayers against the wind of Focara will be needed for them.' Focara was a headland near La Cattolica, which was dangerous on account of its storms; but they would have no need to invoke the protection of Heaven, because they would be drowned before reaching it. *Fa mestiere* is a phrase for 'it is necessary.'

93. *dalla veduta amara* : to whom it is painful to have seen Rimini, ll. 86, 87.

96. *non favella* : because his tongue was severed, l. 101.

97. *scacciato* : 'being banished.' After Caesar was declared a public enemy by the Senate, Curio fled to him from Rome, and urged him to commence the civil war without delay. According to the facts of history he reached him at Ravenna before he crossed the Rubicon, but Dante represents him as having given this advice at Rimini (see note on ll. 86, 87), and therefore after he had crossed the Rubicon. He is here following Lucan, who says that after Caesar had crossed the Rubicon (i. 223, 224) he attacked Ariminum (l. 231), and was there joined by Curio (ll. 266-9); and when he was hesitating whether he should advance (l. 272), Curio used the words '*Tolle moras; semper nocuit differre paratis*' (l. 281).

98, 99. *il fornito*, &c. : 'one who is prepared always loses if he endures to wait'; this is a paraphrase of '*semper nocuit*,' &c. These words of Lucan are quoted by Dante in his letter to Henry of Luxemburg, *Epist.* vii. 4, ll. 81-4.

102. *a dire . . . ardito* : Lucan speaks of Curio as '*audax venali lingua*,' l. 269.

106. *del Mosca* : Mosca Lamberti, concerning whom Dante had already made inquiries in *Inf.* vi. 80. His story is as follows. Buondelmonte, a young Florentine nobleman, was betrothed to

a lady of the Amidei family, but married instead a daughter of the Donati (see Par. xvi. 140). When the Amidei were consulting how they could best avenge themselves for the insult, and various counter-insults were proposed, Mosca exclaimed, 'Cosa fatta capo ha,' meaning that 'Death settles a matter once for all'; and accordingly Buondelmonte was murdered.

108. *il mal seme*: in consequence of this quarrel, the leading nobles of Florence ranged themselves on the side of one or other of these families, and ultimately the Buondelmonti took the lead of the Gueff, the Amidei of the Ghibelline faction. Hence Mosca is placed among the propagators of discord.

109. *E morte, &c.*: 'it was death withal to thy race.' After 1266 the Lamberti are not heard of.

114. *contarla*: the use of *la* after *che* preceding is pleonastic; cp. Inf. v. 69.

117. *osbergo*: 'hauberk,' 'breastplate.'

119. *sì come, &c.*: walking onwards, like the rest of the sowers of discord, though he was without his head and could not see.

124-6. *lucerna*: his head, thus suspended from his hand, enabled him to see his way. *governa*: 'ordains.'

128. *con tutta la testa*: 'and the head along with it.' Casini quotes Boccaccio, *Decam.* x. 9, 'il letto con tutto messer Torello fu tolto via.'

134. *Bertram dal Bornio*: Bertrand de Born, a troubadour and warrior of the latter half of the twelfth century, was distinguished by his wild love of fighting, which caused him to propagate strife among his neighbours. With this object he supported the younger Henry, eldest son of Henry II of England, against his father. He is thus a type of another form of sowing discord.

135. *diedi . . . i mai conforti*: 'gave the wrongful encouragement.' *re giovane*: 'the Young King' was the title by which the younger Henry was called, because he was crowned during his father's lifetime; Villani (v. 4) speaks of him by that name, when he mentions his having been at war with his father. The MS. authority is extremely strong in favour of the reading *Giovanni*, but this appears to have arisen from a mistake on the part of the copyists, who confused the young Henry with his younger brother, John Lackland. It seems almost impossible that Dante should have been in error on this point, because the title of 'the Young

XXVIII. 136—XXIX. 9] INFERNO

King,' as applied to the eldest son of Henry II, was well known at that time in Italy, and is also frequently introduced into the poems of Bertrand de Born. See Moore, *Text. Crit.*, pp. 344 foll.; Toynbee in *The Academy*, vol. xxxiii. p. 274.

136-8. *ribelli*: 'hostile.' *Achitofel*: 2 Sam. xv. 12 foll. *non fe' più d'*: 'did not more so with,' i. e. 'did not stir up more ill-will between.'

141, 142. *suo principio*: the spinal marrow. *lo contrapasso*: the law of retaliation.

CANTO XXIX

ARGUMENT.—While they are crossing the next embankment, the Poets converse about Geri del Bello, a relation of Dante, whom he believes he saw among the sowers of discord. In the tenth and last *bolgia* of the eighth Circle falsifiers are punished by being afflicted with loathsome diseases, owing to which they lie helplessly in various positions on the ground. In the present Canto alchemists, or falsifiers of metals, are introduced; and among them Dante parleys with two Italians, Griffolino and Capocchio, who had committed that crime.

LINES 4, 5. *Che pur guate?* 'why art thou absorbed in gazing?' *pur* here, and in the following line, from meaning 'only' comes to be used with a verb for 'to do nothing else than.' *si soffolge*: 'is riveted,' lit. 'propped,' 'stayed,' Lat. *suffulcire*; cp. Par. xxiii. 130, where the form is *soffolce*.

8. *se tu*, &c.: 'if thou thinkest to take count of them,' i. e. of the number of souls in this *bolgia*.

9. *miglia ventidue*: the 'valley' here, which has the circuit of twenty-two miles, is the ninth *bolgia*, and in Inf. xxx. 86 we are told that the tenth *bolgia* is eleven miles in circuit, or half that of the preceding one. Dante seems to have introduced the number twenty-two for a double purpose:—first, to give an idea of the size of the *bolgia* itself and of the number of souls which it contained; and secondly, to suggest incidentally the size of the

part of Hell which still remained to be visited. For 22 : 7 was understood in Dante's time to be the ratio of the circumference to the diameter of a circle (cp. Brunetto Latini, *Tesoro*, Bk. ii. Ch. xl : Mr. Butler refers also to Dante's contemporary, Cecco d' Ascoli, in his *Treatise on the Sphere*); and by the mention of twenty-two miles as the circumference it is implied that the diameter was seven miles; consequently the diameter of the circle formed by the tenth *bolgia*, which was half that size, was three and a half miles. The line thus measured crossed both the tenth *bolgia* and the Pit of Hell which was enclosed within it. The numbers given in the present passage and in Inf. xxx. 86 have been taken by Philaethes (p. 234) as the basis of a calculation of the size of Malebolge; starting from the assumption that all the *bolge* are to be reckoned on the same scale, he estimates the circumference of that area as 115½ miles. Agnelli, in his *Topo-cronografia del Viaggio Dantesco*, pp. 15 foll., has gone still farther, and extended this calculation so as to apply to the size of the Inferno itself. Such inferences as these, however, are doubtfully justifiable. When Dante introduces numbers into his poem, they are usually intended to serve the purpose of enabling his readers to realize more distinctly the scenes or objects which are presented to them, and it is dangerous to argue from them to larger measurements. These he prefers to leave to the imagination.

10-2. *E già*, &c. : the time which is thus indicated is between 1 and 2 p.m. Here, as elsewhere in the Inferno, time is measured by the moon instead of the sun; see note on Inf. xx. 124. *poco* : about five hours, the whole amount allowed for the Inferno being between twenty-four and twenty-five hours. *Ed altro*, &c. : 'and there is more to be seen besides what thou seest.'

15. *m' avresti*, &c. : 'thou wouldest have allowed me to stay even longer.'

16, 17. *Parte* : 'meanwhile'; cp. Purg. xxi. 19. The order of the words here is confused by *Lo Duca*, the subject to *già*, being introduced out of place, and so separating *facendo* from *io*, to which it refers. For a similar inversion cp. Inf. xxviii. 23.

18, 19. *quella cava* : the *bolgia*. *a posta* : 'attentively.'

22, 23. *Non si franga*, &c. : i. e. 'trouble not thyself further about him.' The phrase resembles the Engl. 'to break one's head' over a matter.

27. *udì 'l nominar*: 'I heard him named.' This Geri del Bello was a distant relation of Dante. He was a worthless character, and a turbulent person, in consequence of which he is placed among the propagators of discord. He was murdered by one of the Sacchetti, and afterwards, but not till later than 1300, his death was avenged.

28-30. *impedito*: 'engrossed.' *Altaforte*: Hautefort, the name of Bertrand de Born's castle. *sì*: 'so,' marking the consequence. If a comma is substituted for the semicolon before *sì*, the meaning is 'until,' *sì* being for *sino*, as in *Inf.* xix. 44.

32, 33. *vendicata*: the right of *vendetta* (private vengeance) was legally recognized in Florence at this time, the whole family being affected by the indignity (*dell' onta consorte*); and from this passage it appears that Dante approved of it.

36. *pio*: 'compassionate.'

38, 39. *dello scoglio*: 'from the ridge'; see note on *Inf.* xxvi. 17. *mostra*: for *mostrarebbe*. The irregular sequence of the indic. after *fosse* is the same idiom which is found in Lat., e. g. in Hor. *Od.* ii. 17. 27, 'Me truncus illapsus cerebro Sustulerat, nisi Faunus ictum Dextra levasset.' The literal meaning is:— 'which displays a complete view of the next *bolgia* to its lowest depths; that is, it would do so if there were more light there.' For other instances in Dante cp. *Inf.* xv. 111, 'S' avessi avuto . . . potei'; *Purg.* iii. 39, 'se aveste . . . non era'; and *Purg.* vii. 117; *Par.* vii. 118; viii. 56. The present instance differs from the others in using the pres. indic.

41. *conversai*: 'lay-brethren'; these are the inmates of the 'chiostra.'

47. *Valdichiana*: in consequence of the sluggish character of the stream of the Chiana in Tuscany (cp. *Par.* xiii. 23), the valley in which it flowed was a marshy and unhealthy district. There were hospitals at that time in various parts of it, dependent on the convent of Altopascio. The river has now been diverted and the valley drained.

48. *Maremma, &c.*: Sardinia and the Maremma on the coast of Tuscany are still notorious for malarial fevers. *mali*: 'diseases,' plur. from *male*.

52, 53. *ultima riva*: the last embankment, which was on the further side of the tenth *bolgia*, separating it from the pit of Hell.

Del, &c.: 'from the long bridge.' **pur da man sinistra:** 'keeping constantly to the left.'

54. fu . . . più viva: 'had more power to penetrate.'

57. che qui registra: 'whom it assigns here,' lit. 'enters in the book of doom as belonging here.'

58, 59. Non credo, &c.: the order of the words here and in ll. 65, 66 is—'Non credo che il popol tutto infermo fosse maggior tristizia a veder, che era a veder gli spirti languir,' &c. in **Egina:** the story is told in *Ov. Met.* vii. 523 foll. After the whole population of Aegina had been destroyed by a pestilence, Jupiter in response to the prayers of Aeacus repeopled it by changing ants into men, whence arose the name Myrmidons (from *μύρμηκες*).

69. Si trasmutava: 'shifted his place.'

74. Come, &c.: 'as platter in heating leans against platter.'

76-8. E non vidi, &c.: 'never saw I groom for whom his master is waiting, or who is anxious for his night's rest (lit. 'is kept awake against his will'), use a currycomb to a horse so hurriedly.' **signorso:** for *signor suo*; similarly *patremo* for *patre mio*, *mogliama* for *mia moglie*, &c., are found, and *mammata* for *mamma tua* is still in use in the Neapolitan dialect; *Blanc, Gram.*, pp. 278, 279.

81. non ha più soccorso: 'is irremediable'; others say 'can find no other relief.'

83. scardova: 'carp,' or 'bream.'

85. dismaglie: 'scale,' 'flay'; from *maglia*, 'coat of mail.'

88, 89. Latino: Italian. **se:** 'so may'; the sarcasm here implied is merciless and repulsive.

95. balzo: rampart or terrace of rocks; cp. *Inf.* xi. 115.

97-9. si ruppe, &c.: 'they ceased their mutual support'; i. e. they started asunder, ceasing to rest against one another; cp. l. 73. **di rimbalzo:** 'indirectly,' since it was not addressed to them.

100-2. a me tutto s' accolse: 'turned all his attention to me.' **poscia, &c.:** 'since such was his pleasure'; **volse** for *volle*.

103, 104. s' imbolì: for *s' involò*, 'disappear.' **primo mondo:** the world of the living.

109. Io fui, &c.: the speaker is a certain Griffolino, an alchemist of Arezzo, who practised on the credulity of Albero or Alberto, a natural son of the Bishop of Siena. For this he was burnt.

114. **vaghezza**: 'curiosity' or 'fondness for novelties'; the meaning of the word here is intermediate between that of *vago*, 'eager for,' and that of *vago*, 'wandering.'

116, 117. **nol feci Dedalo**: 'did not enable him to fly,' referring to Daedalus' flight on artificial wings. **a tal, &c.**: 'by one (the bishop) who regarded him as his son,' though he was illegitimate. *a* is regularly used for 'by' after *fare* preceding.

122. **vana**: 'frivolous,' with reference to the 'vaghezza e senno poco' of Albert of Siena, who is taken as a representative of the character of his countrymen. Dante, who seldom misses an opportunity of inveighing against the Sienese, the traditional opponents of Florence, repeats this charge in *Purg.* xiii. 151.

125, 126. **Trammene Stricca**: 'prithce except Stricca.' For the irony of this cp. 'fuor che Bonturo' in *Inf.* xxi. 41. Stricca and the rest who are mentioned here were extravagant votaries of fashion at Siena. **me** in **Trammene** is the dative case, like the ethic dative in Greek, expressing the speaker's interest in what he says; cp. Shakespeare, *Taming of the Shrew*, i. 2. 11, 'Villain, I say, knock me at this gate.' **le temperate spese**: 'such modest outlays.'

128, 129. **Del garofano**: he is said to have seasoned pheasants and partridges with cloves. **orto**: the class of epicures is meant. Others take it as referring to Siena.

130-2. **la brigata**: the *brigata spendereccia*, or Prodigal Club, of Siena, composed of twelve young men, whose aim was to run through the greatest possible amount of money in riotous living in a short time. **la vigna, &c.**: the vineyards and forest-lands were his patrimony. **l' Abbagliato**: a nickname of Bartolommeo de' Folcacchieri, a man who held high offices of state at Siena.

133-5. **ti seconda**: 'supports your views' of the fatuity of the Sienese. **ti responsa**: 'may answer the question you asked,' viz. 'Who are you?' l. 106.

136. **Capocchio**: an alchemist, who was burnt at Siena in 1293.

138, 139. **se ben t' adocchio**: 'if I scan thee aright,' i. e. if I am not mistaken in recognizing thee. **scimia**: 'ape,' 'imitator.' Capocchio was an artist and a clever mimic, and is said to have been a fellow student of Dante. His power of mimicry is probably referred to here, for *scimia* would hardly be used of imitation in art.

CANTO XXX

ARGUMENT.—The tenth *bolgia* continued. The falsifiers treated of in this Canto are (1) counterfeiters of others' persons, (2) false coiners, and (3) perjurers. They are afflicted, respectively, with madness, dropsy, and fever. The first of these three classes is represented by two mad spirits, who rush hither and thither, lacerating those whom they meet; among the false coiners is seen Master Adam of Brescia, who counterfeited the money of Florence; and among the perjurers Sinon, whose false statements were the cause of the capture of Troy by the Greeks. The interest which Dante shows in an unseemly wrangle between the two last-named malefactors calls down Virgil's censure upon him.

LINES 1-21. To illustrate the madness with which two counterfeiters of others' persons are afflicted, the insanity of two classical personages, Athamas and Hecuba, is described.

2, 3. **Per Semelè**: because of Jupiter's amour with Semele, daughter of Cadmus, king of Thebes. **una ed altra fiata**: another instance, besides that which Dante proceeds to give, is the murder of Pentheus by his mother Agave, Semele's sister, which Juno caused; *Ov. Met. iii. ad fin.*

4. **Atamante, &c.**: Athamas, king of Thebes, was struck with madness by Juno, because his wife Ino brought up Bacchus, Semele's son by Jupiter. The story, including the deaths of his wife and children, is taken from *Ov. Met. iv. 511* foll., and the resemblance between the two passages is very close, extending even to some of the expressions used; see Moore, *Studies*, i. p. 212.

8. **al varco**: 'at the passage,' i. e. where they have to pass; in Ovid it is, 'his retia tendite silvis,' l. 512.

12. **l' altro carico**: the other child's name was Melicertes.

16-8. **Ecuba**: the story of Hecuba is given in *Ov. Met. xiii. 403* foll., where 'Troia simul Priamusque cadunt,' l. 404, corresponds to l. 15 here. **cattiva**: 'captive.' **Polissena**: Polyxena, daughter of Hecuba, was offered in sacrifice to appease the shade of Achilles. **Polidoro**: Polidorus, son of Hecuba, was murdered by Polymestor, king of Thrace, to whose keeping Priam had entrusted

him, after which his body was found by Hecuba on the shore. Polydorus has already been referred to in connexion with Inf. xiii. 31.

20. *latrò*: cp. Ov. *Met.* xiii. 569, 'Latravit conata loqui.'

22-4. *furie*: 'bursts of frenzy.' in *alcun*: 'in the heart of any one'; that this is the meaning is shown by *in due ombre*, l. 25. *Non punger bestie*: take with *tanto crude*; 'so cruel in goading beasts': *Non* is resumptive from *nè . . . nè* above.

27. *si schiude*: 'is let out.'

28. *nodo Del collo*: 'nape of the neck.'

31-3. *l' Aretin*: Griffolino; cp. Inf. xxix. 109. *folletto*: 'sprite.' *Gianni Schicchi*: this person was an extraordinary mimic, and when the thief Buoso Donati (cp. Inf. xxv. 140) died, and his son Simone was afraid that he might have left his money in such a way as to make amends to persons whom he had robbed, Schicchi personated him as if he was on his deathbed, and dictated to a notary a will in favour of Simone and himself. *conciando*: 'harrying,' lit. 'trimming,' 'giving a dressing to.'

34-6. *se, &c.*: 'so may not the other of these two spirits gore thee,' as Gianni Schicchi has gored Capocchio. *si spicchi*: 'darts off,' lit. 'detaches himself.' The word expresses the movement of the mad spirits; so *spiccare un salto* is 'to turn a summerset.'

38. *Mirra*: Ov. *Met.* x. 298 foll. She professed to be another girl; 'Nomine mentito veros exponit amores,' l. 439.

42-5. *l' altro*: Gianni Schicchi. *sostenne*: take with *Falsificare*, l. 44, 'persevered in counterfeiting'; the word implies that it was an elaborate process. *la donna della torma*: 'the queen of the herd'; this was a handsome mule belonging to Buoso Donati, which Schicchi claimed as part of the price of his roguery. *norma*: 'legal form.'

48. *mal nati*: 'born in an evil hour': cp. Inf. v. 7.

49-51. *Io vidi, &c.*: the person who is now described is an example of a false coiner. *a guisa di liuto, &c.*: 'so that he would have resembled a lute, if his legs had been cut off at the groin,' lit. 'if he had had the groin cut off towards the forked part of man.'

52-4. *dispaia*: 'disproportions,' by making the face lean and the belly distended, l. 54. *che mal converte*: 'which assimilates (neut.) amiss.'

55. *a*: used after *fare*; cp. Inf. xxix. 117.

61. *maestro Adamo*: Master Adam of Brescia, a coiner of

counterfeit money, was instigated by Count Guido II of Romena, and his brothers Alessandro and Aginolfo, to issue adulterated coins, counterfeiting the golden florin of Florence. For this he was burnt by the Florentines in 1281.

65. **Casentin** : Romena, the scene of his crime, was a village in the Casentino in the upper valley of the Arno.

70-2. **fruga** : 'chastises,' lit. 'goads.' **A metter**, &c. : 'to give wings to my sighs,' i. e. to cause me to vent them.

74. **La lega**, &c. : 'the currency stamped with the Baptist'; the Florentine gold coins bore the figure of St. John the Baptist, the patron saint of Florence. The first meaning of **lega** is 'legal standard of coinage' (Diez, *Wört.*, p. 191); hence it signifies 'currency.' Later it is used for 'alloy,' as in Par. ii. 139.

78. **Per fonte Branda**, &c. : the meaning is:—'I would not exchange the pleasure of seeing them enduring the same torment as I am for that of drinking at an ample fountain.' As they were the cause of his ruin, he desired to enjoy his vengeance. **fonte Branda** is the great fountain at Siena, which is enclosed within a large and deep marble basin, and supplied with water by four channels. By some it is supposed to be a fountain of that name, now dried up, near Romena, and there is said to be some documentary evidence to show that this spring existed at an early time (see Casini). It is not, however, mentioned by the early commentators, and the fountain at Siena from its volume of water would be a typical instance of a copious source, such as a thirsty man would have in his mind.

79, 80. **Dentro c'è l'una** : 'within this *bolgia* is one of them.' Probably Guido is meant, but the dates of their deaths are not certainly known. **Ombre** : those of Schicchi and Mirra.

84. **sarei messo** : 'would have started'; the full phrase is *mettersi in cammino*.

86, 87. **ella volge**, &c. : 'its circuit is eleven miles,' i. e. that of the **gente sconcia**, and consequently of the *bolgia* which contains them. On this line see note to Inf. xxix. 9. **men d'un mezzo**, &c. : 'it is not less than half a mile across.'

90. **Che avean** : as **avean** is metrically a disyllable, in order to make this line scan **Che** must be unelided. Witte, Casini, and Toynbee read *Che avean ben*, Scartazzini *Che avevan*. **mondiglia** : 'base metal,' lit. 'refuse.' The legal standard was 24 carats of gold; those which he struck had only 21.

92, 93. **come man bagnate** : 'like hands which steam after having been dipped in water.' **stretti**, &c. : 'close together just on your right hand.'

95. **piovvi** : 'was flung down,' cp. Inf. xxiv. 122. **greppo** : 'chasm.'

97, 98. **la falsa** : Potiphar's wife; Gen. xxxix. 7 foll. She and Sinon represent the class of perjurers. **Sinon** : the treacherous Greek, who by his false tale persuaded the Trojans to admit the wooden horse within their walls.

100-2. The cross-fire of coarse repartee between Sinon and Master Adam which follows, like the scene in Canto XXII between the devil and the jobber, is probably intended to lighten the strain on the feelings in this part of the poem. **si recò a noia** : 'became annoyed.' **oscuro** : 'darkly,' i. e. with discredit, being called *salvo*. **croia** : 'hard.'

110. **così presto** : 'so ready for use'; the criminal at the stake had his arms bound. The reference is to his death by burning; see note on l. 61.

114. **del ver**, &c. : 'you were asked about the truth'; cp. Virg. *Aen.* ii. 149, where Priam says to him, 'mihique haec edissere vera roganti.' **Troia** : this word must be scanned as a monosyllable.

115. **e tu** : 'yet thou'; **e** here expresses contrast: cp. Inf. xix. 3 and note; Purg. iv. 90.

118-20. **cavallo** : the wooden horse. **siati reo che** : 'be it rueful to thee, that.'

121-3. **te** : this word is to be regarded as a repetition of *ti* in *siati* preceding; this explains the omission of *a* before it. A few MSS. read *A te*. **Che il ventre**, &c. : 'which thus raises thy belly like a hedge in front of thine eyes,' i. e. causes it to obstruct thy sight.

124, 125. **Così**, &c. : 'by saying that, thou openest thy lips to thy own detriment'; the meaning is, that he gives an opportunity for retort: this explains *Cbè* in l. 126. **si squarcia** : 'opens wide,' lit. 'rends itself.'

128. **lo specchio di Narcisso** : a pool of water, with reference to the fable of Narcissus having pined away for love of his own face reflected in water; Ov. *Met.* iii. 407 foll.

131. **Or pur mira** : 'aye, look your fill,' lit. 'now do nothing but look'; see note on Inf. xxix. 4.

135. *si gira* : 'it eddies through my memory.'

136. *quale è quel*, &c. : the point of the comparison here is, that the person has attained what he desires without being conscious of it. The man who has a painful dream, longs in his dream that it may be a dream and not a reality; and this is the case, though he is unaware of it. Dante, while feeling unable through lack of words to excuse himself, longs to be able to do so, and unconsciously effects his object by his shame and silence. This is a conspicuous instance of an interesting class of similes—viz. those drawn from mental experiences—of which there are as many as thirty in the *Div. Com.*

145-7. *fa ragion* : 'consider'; cp. Par. xxvi. 8. *che fortuna t' accoglia* : 'that chance finds (lit. greets) thee,' i. e. 'that thou chancest to be.' *piato* : 'dispute,' lit. 'law-suit.' This word, like Engl. 'plea' (Skeat), is the Low Lat. *placitum*, as used in the law-courts. Ducange gives as one of the meanings of *placitum*, 'lis intentata,' and of *placitare*, 'lite contendere.'

CANTO XXXI

ARGUMENT.—From the tenth *bolgia* of the eighth Circle the Poets pass to the ninth Circle, which is the Pit of Hell. This is surrounded by a precipitous bank of rock, on the inner side of which appear at intervals the forms of giants, who stand on the floor of the Pit below, so that their lower half is concealed from the view of one approaching from the outer side, while the upper part towers aloft. Nimrod, who is one of their number, here pays the penalty of having erected the Tower of Babel and thereby caused the Confusion of Tongues, by his inability to speak intelligibly. Another giant, Antaeus, deposits Dante and Virgil in the ninth Circle.

LINE 4. *la lancia*, &c. : the classical fable here referred to is, that a wound inflicted by the spear of Achilles could only be healed by applying to it rust taken from the spear. In the mediaeval form of the story it is not the rust, but the application of the spear itself, which effects the cure. An additional point of interest is found in the mention by Dante of the father of Achilles, i. e. Peleus, as having first possessed the spear. This feature is found in Homer,

II. xvi. 143, Πηλιάδα μελίην, τὴν πατρὶ φίλῃ πόρε Χείρων Πηλίου ἐκ κορυφῆς: but Dante was unacquainted with Homer, and as it is not given by any Latin writer he could not have obtained it from a classical source. The story, however, including this point, is of frequent occurrence in the early mediaeval poets (see the quotations in Toynbee, *Dict.*, p. 422), and from them Dante obtained it. There can be little doubt that the idea that the spear first belonged to Peleus was suggested to their minds by a mistranslation of 'Pelias hasta' in Ovid's line, 'Vulneris auxilium Pelias hasta tulit' (*Rem. Amor.*, l. 48), where the meaning is not, as they supposed, 'the spear of Peleus,' but 'the spear from Mount Pelion' (Πηλιάδα μελίην).

6. *mancia*: 'gift,' the two gifts here were the wound and the remedy.

12. *corno*: this horn, as we subsequently learn (l. 71), was sounded by Nimrod, who is reckoned among the giants.

14, 15. *seguitando*: 'as my eyes followed the course of the sound in an opposite direction to it.' The gerund *seguitando* here is used as equivalent to a participle. *tutti*: 'wholly'; cp. *Inf.* xix. 64. *ad un loco*: i. e. to the point from which it seemed to come.

16. *rotta*: the defeat and destruction at Roncesvalles on the Spanish side of the Pyrenees in 778 of the rear-guard of Charlemagne's army, commanded by his nephew Roland (Orlando), at the conclusion of Charlemagne's expedition into Spain against the Saracens. This disaster, which is related by Eginhard (*Vita Caroli*, § 9), was the work of the Gascon mountaineers, who overwhelmed and plundered that part of his forces; but in Dante's time it was attributed to the Saracens.

17. *la santa gesta*: 'the sacred host'; sacred, because of the crusade on which they had been engaged. *gesta* is here used in the same way as O. Fr. *geste*, which often signifies 'host' in the early romances.

18. *Orlando*: Orlando's horn, the sound of which is frequently referred to in poetry, on this occasion is said to have been heard by Charlemagne at a distance of eight miles from Roncesvalles; Turpin, *Chronicle*, § 23.

19-21. *Poco*: take with *Che* in l. 20, 'Not long . . . when'; cp. *Inf.* xvi. 91, 92. *terra*: 'city.'

22, 23. *Però che*, &c.: 'because thou peerest (lit. penetratest) through the darkness from too far off.' The form *dalla lungi*

seems to be intermediate between *da lungi*, Inf. viii. 5, and a *lunga*, Inf. ix. 5: the fem. gender is used because *distanza* or *parte* is understood.

24. nel 'maginare aborri': 'thou wanderest in thy fancies.' *aborri*: from Lat. *aberrare*; cp. *abborra* in Inf. xxv. 144.

25-7. là ti congiungi: 'approach that place,' lit. 'bring thyself near there.' *alquanto*, &c.: 'press on (lit. spur thyself on) a little more.'

31. *giganti*: these giants are the mythological figures of the ninth Circle. The reason why Dante places them in the Pit of Hell is to be found in Virg. *Aen.* vi. 580, 581, 'Hic genus antiquum terrae, Titania pubes, Fulmine deiecti fundo volvuntur in imo.' The description of the giants as resembling towers when first seen through the murky air is an example of Dante's method of introducing an unusually impressive sight by the aid of an intermediate stage, in order to render its realization more easy. Similarly, in Canto XXX of the Paradiso, the Heavenly Host, before it is finally revealed to Dante's sight, is presented to him in the figure of a river of light with sparks issuing from it.

36. *che l' aere stipa*: 'which thickens the air.'

41. *Montereggion*: the castle of Montereggione stands about eight miles to the N. of Siena on the road to Empoli. Its resemblance to Dante's description is very remarkable. It is round in shape, and the walls (*la cerchia tonda*) remain to the height of 50 or 60 feet, with twelve towers in them, which rise at intervals above the line of circuit. At the present day, the space thus enclosed is partly occupied by a village of 200 inhabitants.

43, 44. *Torreggiavan*: 'crowned as with towers.' *minaccia*: as Jupiter subdued the giants, when they made war on the Gods, by his thunderbolts (see Inf. xiv. 58), the sound of thunder is a perpetual reminder to them of what they have to fear if they attempt to revolt.

48. *per le coste giù*: 'down along their sides.'

49-51. *quando*, &c.: 'when she ceased from the craft of producing creatures like these.' *Per torre*, &c.: 'to deprive Mars (the god of destruction) of such ministers.'

52-7. Dante is here answering a supposed objection, that if Nature was right in ceasing to create giants, she ought also to cease from creating other monsters, such as elephants and whales. He

replies that it is the possession of reason by the former which renders them especially dangerous.

53. *Non si pente*: 'does not repent of (and therefore cease from) creating.'

55. *l'argomento della mente*: 'the equipment of the mind,' i. e. the reasoning faculties; for this use of *argomento* cp. *Purg.* ii. 31; xxx. 136. Dante here had in his mind Aristotle, *Pol.* i. 2. 16, *χαλεπωτάτη γὰρ ἀδικία ἔχουσα ὄπλα, κ.τ.λ.*

59. *la pina*: the bronze pine-cone, which is believed to have originally stood on the summit of the Mausoleum of Hadrian, and in Dante's time was in a portico in front of the old basilica of St. Peter at Rome. It is now in one of the gardens of the Vatican at the back of St. Peter's. Its height is 11 feet.

61. *era perizoma*: 'served him for a skirt,' lit. 'apron'; *perizoma*, which is properly a Greek word, is taken from the *Vulg.* of Gen. iii. 7, of Adam and Eve, 'fecerunt sibi perizomata.' The meaning is, that the lower half of the giant's body was concealed by the rock; cp. ll. 32, 33.

63. *chioma*: the part of the body here intended by 'the hair' seems to be the collar-bone, thus corresponding to 'the place where a man buckles his cloak,' l. 66.

64. *Frison*: the Frieslanders were noted for their great stature.

65. *gran palmi*: 'ample spans.' Casini estimates the *palmi* at 24 centimetres, and on this computation 30 *palmi*—the measure of the giant from his collar-bone to his waist—would correspond to 21½ ft.: adding 11 feet for the head and something for the neck, the upper half of the giant would be about 35 feet, and his total stature about 70 feet.

67. *Rafel, &c.*: these words are the incoherent utterances of a wild and fierce being: they are shown to be unintelligible by l. 81. Observe that the metre of this line is imperfect, there being only ten syllables; and the lost syllable is not, as in other ten-syllable lines, the final one or hypermeter—for *dalmi* is accented on the first syllable, as is shown by the rhyming words *palmi* and *salmi*—and consequently it is omitted from the body of the verse. Probably the Poet intended in this way to make the incoherency still more conspicuous.

71. *Tienti col corno*: 'keep to your horn'; *tenersi con* is here used in the sense of *attenersi a*. The horn is no doubt assigned to Nimrod because he was 'a mighty hunter,' Gen. x. 9.

73-5. *soga* : 'cord'; it is the Low Lat. word for 'rope'; Diez, p. 297. *doga* : 'crosses'; *dogare* is 'to fix the staves of a barrel' (*doghe*).

76. *s' accusa* : i.e. his confusion of mind and unintelligible speech mark him out as the author of the Confusion of Tongues.

77. *Nembrotto* : the idea that Nimrod was a giant and built the Tower of Babel is not found in the Bible. Dante, who repeats these statements in *De Vulg. Eloq.* i. 7, ll. 24-31, probably found them in St. Augustine, *De Civ. Dei*, xvi. 3, 4, where both occur. *coto* : 'thought,' Lat. *cogitatum*; see note on Par. iii. 26.

84. *l' altro* : 'the next.'

85-7. *A cinger*, &c. : 'who it was that had the power to bind him I cannot say, but he (Ephialtes, l. 94) was holding his left hand pinioned in front,' &c.

89, 90. *al che*, &c. : 'so that on the part of his body that was visible (above the bank) it wound round to the number of five coils.'

94. *Fialte* : the only place in the classical writers with whom Dante was acquainted, where the giant Ephialtes is mentioned, is Virg. *Culex*, l. 234, but he may have found his name also in Servius on Virg. *Georg.* i. 280; see Toynbee, *Dict.*, p. 234.

98. *Briareo* : Briareus, the hundred-handed giant; Stat. *Theb.* ii. 595 foll., where *immensus*, l. 596, is the original of *ismisurato* here.

100-2. *Anteo* : Antaeus, who is best known for his combat with Hercules, by whom he was slain, was not present at the battle with the Gods (ll. 119-21), and it is probably for that reason that he is not chained (*disciolto*). *parla* : speaks intelligibly, not like Nimrod. *nel fondo*, &c. : 'in the lowest depth of guilt,' i.e. in the Pit of Hell.

106-8. *Non fu*, &c. : 'never was earthquake of such violence, as to shake a tower so mightily as Ephialtes in a moment shook himself.' This movement was an indication of Ephialtes' wrath at being described as less fierce than Briareus.

109, 110. *temetti* : for *temei*; cp. Inf. xxi. 93. *E non*, &c. : 'and to cause death nothing beyond the apprehension was needed.' *dotta* is connected with *dubitare*.

112-4. *allotta* : for *allora*; cp. Inf. v. 53. *alle* : 'ells.' The old commentators are not agreed what measure of length is here intended, but it was evidently more than the English ell.

uscía, &c. : 'stood out above the rock,' which formed the bank between the eighth and ninth Circles.

115. *fortunata* : 'fateful'; cp. Inf. xxviii. 8. The valley of Bagrada near Zama—the scene of Hannibal's defeat by Scipio—is meant, where, according to Lucan, iv. 587 foll., Antaeus had his abode.

118. *Recasti*, &c. : Lucan says of him (iv. 601, 602), 'latuisse sub alta Rupe ferunt, epulas raptos habuisse leones.' This compliment on Virgil's part, and still more the suggestion that with his aid the giants might have conquered the Gods (which is also from Lucan, ll. 596, 597), are intended to propitiate Antaeus. The Poet for once becomes 'all things to all men,' following the maxim which Dante quotes, 'nella chiesa Coi santi, ed in taverna coi ghiottoni,' Inf. xxii. 14.

119. *che* : this refers to *tu* in l. 115; unless it is redundant, it must be taken as 'concerning whom' with *e' si creda*.

122, 123. *schifo* : subst., 'disdain.' *Dove*, &c. : 'where the cold congeals (lit. locks up) Cocytus.' Cocytus is formed by the waters that descend from the upper part of Hell; cp. Inf. xiv. 112 foll.

124. *Non ci far*, &c. : 'force us not to betake ourselves to your brother giants, Tityus or Typhon'; this is an appeal to Antaeus' jealousy. Here again the names are borrowed from Lucan, ll. 595, 596.

125, 126. *quel che*, &c. : viz. to be remembered on earth, as we see from l. 127. *torcer lo grifo* : 'make a wry mouth' to display unwillingness.

132. *Ond' Ercole*, &c. : 'the hands, of which Hercules erst felt the mighty grip,' lit. 'from which Hercules once felt great pressure.' The contest between Hercules and Antaeus was suggested to Dante in this connexion through its being narrated by Lucan in iv. 609 foll.

136. *la Carisenda* : the lower of the two leaning towers of Bologna, which are out of the perpendicular owing to a settlement of the foundations. This one, which got its name from having been built by members of the Garisendi family, is 163 ft. in height, and 10 ft. out of the perpendicular.

137, 138. *Sotto il chinato* : i. e. to one looking from beneath its incline. *quando*, &c. : 'when a cloud passes over it in such a manner that the tower inclines towards it.' What is here de-

scribed is an optical illusion, when a cloud passing through the sky in the opposite direction to the incline appears to stand still, and the tower seems to be falling. This exactly illustrates ll. 139, 140, where Antaeus bends over the two Poets as he deposits them below him.

139, 140. *stava a bada* : 'was on the watch.' *fu tal ora*, &c. : 'it was so dread a moment that,' &c.

142, 143. *divora* : 'engulfs.' *sposò* : 'set us down'; from *sposare* (= *posare*).

145. *albero* : the mast here intended is one that could be raised or lowered, resting on a crutch. *levò* : the ten-syllable line with its abrupt termination, especially as it concludes the Canto, is probably an adaptation of sound to sense, being intended to express the suddenness of the rebound. Possibly the three other instances in the poem of ten-syllable lines which cannot otherwise be accounted for, may be explained in this manner, for in each case one of the rhyming lines expresses something sudden or abrupt; viz. Inf. xxiii. 145, 'Appresso il Duca a gran passi sen gi'; Purg. vii. 10, 'Qual è colui che cosa innanzi sè Subita vede'; Par. xxv. 100, 'Poscia tra esse un lume si schiari.' For explanations of the other ten-syllable lines see notes on Inf. iv. 56 and Purg. xxiii. 74.

CANTO XXXII

ARGUMENT.—The ninth Circle contains those classes of the fraudulent who have violated some special tie or bond. The malefactors here are immersed in ice, which forms the floor of the Pit of Hell, gradually sloping towards the centre. The area is divided into four concentric rings, which are distinguished, not by any definite barriers, but by the increasing severity of the punishment inflicted in them. They are called respectively Caina, Antenora, Tolomea, and Giudecca. The first two of these are treated of in the present Canto. In Caina those who have violated the bond of relationship are fixed in ice up to the neck; in Antenora those who have betrayed their country have only part of their head emerging. In the latter ring Dante discovers Bocca degli Abati, the traitor on the Florentine side at the battle of Montaperti.

LINES 1-12. In order to impress on his readers the extraordinary character of what he now saw, Dante first dwells on his own want of power to describe it, and then invokes the aid of the Muses.

1. *rime*: 'verses'; in *Conv.* iv. 2, ll. 101-8, Dante explains that he uses *rima* both in the sense of 'rhyme' and as 'metrical rhythm,' i. e. 'verse.' *chiocce*: 'grating.' In the only other passage in the *Div. Com.* where *chioccia* occurs, viz. *Inf.* vii. 2, it is a disyllable, and therefore it probably is so here. If so, this line, as it stands, is unmetrical, being one syllable short. As the conjunction *e* is easily lost after a final *-e* preceding, it seems likely that *rime e aspre e chiocce* should be read. Witte's *B* has *rime ed aspre*.

3. *Sopra*, &c.: 'upon which is the thrust of all the other rocks'; the pressure of the rocky walls and declivities of the other Circles converges towards the Pit of Hell.

4. *Io premerei*, &c.: 'I would distil the essence of my imaginings,' i. e. express what is in my mind.

7-9. *da pigliare a gabbo*: 'to take in jest,' 'to make light of.' *fondo*, &c.: the Pit of Hell is at the exact centre of the earth, and that, according to the Ptolemaic system, in the centre of the universe, where is the centre of gravity; cp. ll. 73, 74 and *Inf.* xxxiv. 110, 111. *chiami*, &c.: 'uses childish prattle'; cp. *pappo*, *dindi*, *Purg.* xi. 105.

10, 11. *quelle Donne*: the Muses. *a chiuder*: 'in enclosing'; the walls of Thebes were fabled to have been raised by the music of Amphion's lyre with the aid of the Muses.

13-5. *mal creata*: 'created in an evil hour'; cp. *mal nati*, *Inf.* xxx. 48. 'stai': the sing. here shows that *plebe* is regarded as a noun of multitude, while in *forte* (l. 15) the individuals composing it are regarded. For an analogous use cp. *Inf.* vi. 70. *onde*: 'of which.' *qui*: in the world above. *zebe*: 'she-goats.'

17, 18. *assai più bassi*: this was because of the downward slope in the ice-floor. *alto muro*: the precipitous bank of rock which surrounds the ninth Circle; see Argument to Canto XXXI.

21. *fratei*: these are the two brothers of whom we hear more in ll. 55-7.

23. *gelo*: the ice symbolizes the cold-heartedness of the traitor. In what follows this trait of character is revealed in their willingness

to reveal the identity of their neighbours, while they try to conceal their own.

26, 27. *la Danoia in Osteric*: 'the Danube in Austria (Oesterreich).' *Tanal*: the Don, Lat. *Tanais*. *là*: for the use see note on *Inf. vii. 22*.

28-30. *Tambernica*: this mountain has not been identified. *Pietrapana*: the group of mountains called Pania or Alpe Apuana (Lat. *Petra Apuana*) in the north-west of Tuscany, to which the Carrara mountains belong. *pur dall' orlo*: 'even at the edge,' where the ice breaks most easily. *cric*: the sound of cracking.

32. *quando*, &c.: the summer-time is meant.

34-6. *là dove*, &c.: the face, on which blushes are seen. This is shown to be the meaning by *col muso*, &c., in the simile, l. 32. *Mettendo*, &c.: 'setting their teeth to the note of the stork,' i. e. chattering like a stork. *Mettendo in nota* is used like *mettere in musica*, 'to set to music.'

37. *in giù*: from shame, not wishing to be recognized.

38, 39. *Da bocca*, &c.: 'among them (i. e. for all of them) the cold procures for itself evidence from the mouth, the sadness of the heart from the eyes.' The chattering of the teeth proves the cold, the tears their agony.

41. *Volsimi a' piedi*: 'I turned my looks (downward) to my feet.'

45-51. *E poi*, &c.: what is here described is this:—When the two spirits turned their heads backwards to look at Dante, this movement caused the tears to drop from their eyes, so that they saw one another; and this sight so infuriated them that, when they were once more blinded by the tears freezing, they struck their heads violently together. Translate:—'And when they had lifted up their faces towards me, their eyes, which ere this were only moist within (i. e. no tears had yet fallen), brimmed over (lit. overflowed at the brims; *labbro* = 'edge,' 'brim'), and the cold congealed the tears within them, and closed them fast again; never did clamp fasten two logs together so firmly: whereupon they butted against one another like two he-goats, such fury mastered them.'

52-4. *un*: Camicione de' Pazzi, l. 68; he reveals who the other two are. *pur*: 'just as he was,' without lifting his head. *Perchè*, &c.: 'why dost thou gaze so fixedly at us?' lit. 'look

at us as if looking at a mirror.' Though he did not see Dante, he knew he was gazing at them from his remarks in l. 43.

56. **Bisenzio**: the Bisenzio flows near Prato, and joins the Arno below Florence. In the valley through which it passes were the castles of Vernia and Cerbaia, the property of the Conti Alberti of Mangona. The two sons here mentioned, who were called Napoleone and Alessandro, quarrelled about the inheritance, and at last killed one another.

58. **Caina**: this first ring of the ninth Circle was so called from Cain, the first fratricide.

60. **gelatina**: 'jelly,' i.e. the ice. The somewhat vapid irony which this word implies does not stand alone in the *Div. Com.* A similar instance will be found in *Inf.* viii. 53, where 'attuffare in questa broda' is used of a spirit in the filthy water of the Stygian marsh.

61. **quelli**: Modred, son of king Arthur, who tried to kill his father treacherously, but was discovered and slain by him. **l'ombra**: according to the romance of Lancelot of the Lake the wound inflicted by Arthur's sword was so wide that the sunlight appeared through it.

62. **con esso un colpo**: 'with a single blow'; here, as in *Purg.* iv. 27; xxiv. 98, where *esso* (*Lat. ipse*) is used indeclin. with *con*, it means 'only.' This use of *esso* is slightly different from that with other prepositions; see note on *Inf.* xxxiv. 41.

63. **Focaccia**: of Pistoia, who according to the early commentators slew an uncle of his. **che m'ingombra**, &c.: 'whose head is in my way.'

65, 66. **Sassol Mascheroni**: he murdered his nephew to obtain his inheritance. Being convicted of this, he was first dragged through the streets of Florence in a cask with nails, and then beheaded. **ben sai**: because the mode of his punishment caused his crime to be widely known.

67, 68. **metti**, &c.: 'involve me in further conversation.' **Camicion de' Pazzi**: he killed one of his kinsmen; but, as is explained in the next line, he looks forward to being exculpated by comparison with the darker guilt of another member of his family, Carlino de' Pazzi, who betrayed for money to the Black Guelfs a castle which he was defending. For this crime he would be placed in the second ring, Antenora; but, as it was committed

in 1302, it was still in the future at the supposed time of Dante's Vision, whence the expression *aspetto* is used.

70-2. *Poscia*: at this point Antenora, the ring of traitors to their country, begins. It was so called from the Trojan chief Antenor, who according to Dictys Cretensis (*Bell. Troi.* iv. 22; v. 8-10), from whom Dante obtained the story, conspired to betray first the Palladium and afterwards Troy itself into the hands of the Greeks. *cagnazzi*: 'grinning like a dog'; but the meaning is not certain. *riprezzo* = *ribrezzo*, 'shivering.' *de' gelati guazzi*: 'at the sight of frozen pools.'

74, 75. *Al quale*, &c.: which is the centre of gravity; cp. Inf. xxxiv. 110. *rezzo*: 'chill'; cp. Inf. xvii. 87.

76. *voler*: the will of Heaven.

81. *Mont' Aperti*: the speaker, as we learn from l. 106, is Bocca degli Abati, whose treason caused the defeat of the Florentine Guelphs at Montaperti, six miles to the E. of Siena, in 1260. He cut off the hand of the standard-bearer, after which the rest took to flight. The *vendetta* (l. 80) is his punishment in Antenora.

83. *un dubbio*: perhaps this is the question, who was the real traitor at Montaperti.

91-3. *caro*: 'of advantage'; cp. Purg. v. 36. *l'altre note*: 'my other reminiscences.'

96. *lusingar*: 'to flatter,' i.e. to extract his name by fair promises. *lama*: 'plain,' 'level,' as in Inf. xx. 79; Purg. vii. 90.

97. *cuticagna*: the hair at the back of the head towards the nape of the neck.

100-2. *Perchè*: 'even if,' 'however much.' in *sul capo*, &c.: 'stumble on my head,' as he had done at the first, l. 78.

105. *in giù raccolti*: so as not to be recognized.

107. *sonar*: i.e. 'chatter' from the cold; cp. l. 36.

116, 117. *quel da Duera*: Buoso da Duera in 1265 was posted with a considerable Ghibelline force in the neighbourhood of Parma to oppose the advance of Charles of Anjou, but being bribed by the French withdrew without offering any resistance. *stanno freschi*: 'are in the cool,' iron. for 'cold'; probably there is a reference to the colloquial expression *sto fresco*, 'I am in a pretty pickle.'

119, 120. *quel di Beccheria*: Tesauro di Beccheria, abbot of

Vallombrosa. He was beheaded at Florence in 1258 on a charge of having traitorously intrigued with the exiled Ghibellines. Villani however (vi. 65) believed him to be innocent. *gorgiera*: 'gorget,' 'collar,' here for 'throat.'

121. *Gianni de' Soldanier*: a Ghibelline leader in Florence, who at a time of civic commotion in 1266 deserted his side, and put himself at the head of the popular faction.

122. *Più là*: 'farther in that direction.' *Ganellone*: in the legends of Charlemagne Ganelon was the traitor, who having been bribed by the Moors persuaded Charles to withdraw the main body of his troops from the Pyrenees, and thus caused the defeat of Roncesvalles. See note on Inf. xxxi. 16. *Tribaldello*: he betrayed his native city Faenza in 1280 to the Bolognese.

126. *era cappello*: i.e. overhung, fitted closely over, the other.

130. *Tideo*: the story is from Statius, *Theb.* viii. 761, 762, where Tydeus, one of the Seven against Thebes, being mortally wounded by the Theban Menalippus, gets possession of his enemy's head, and gnaws it furiously.

132. *faceva*: 'did,' resumptive of the preceding verb; see note on Inf. xi. 104. *l'altre cose*: 'its purtenance,' skin, sinews, &c.

138, 139. *te ne cangi*: 'I may requite thee for it,' i.e. for telling me the tale. *Se quella*, &c.: understand *lingua*, implied in *con ch'io parlo*; 'if my tongue is not dried up' by death, i.e. if I live to recount it.

CANTO XXXIII

ARGUMENT.—Count Ugolino relates to Dante how he and his sons were starved to death in prison by the orders of the Archbishop Ruggieri. The Poets then pass into the third ring, or Tolomea, which contains those sinners who have betrayed their friends or companions; they lie in the ice with the face upwards, so that the tears congeal before they escape from their eyes. One of their number, Frate Alberigo, explains that in the case of some of the condemned souls in Tolomea, the body still lives and moves on earth, being occupied by a demon.

LINE 3. *guasto* : for *guastato*.

4. *Tu vuoi* : the expressions here and in l. 9 are taken from Virg. *Aen.* ii. 3, 12 ; see note on Inf. v. 124 (story of Francesca da Rimini), where the same is the case.

11, 12. *Florentino* : the point of this seems to be that, as being a Florentine, he would probably be a Guelf, and so would be likely to publish abroad the crime of the Ghibelline Archbishop. *quand' io t' odo* : his pronunciation is probably referred to ; see note on Inf. x. 25.

13-75. The story of the death of Count Ugolino, which is here given, is probably the most famous passage in the *Div. Com.* The circumstances which led up to it are these. Count Ugolino della Gherardesca had succeeded in 1284 in securing for himself the office of Podestà in Pisa, and in order to concentrate the Guelf party, of which he was the head, in that city, he associated with himself his nephew, Nino Visconti, judge of Gallura in Sardinia (*Purg.* viii. 53), who had an important Guelf following. They did not however agree, and in order to get rid of his nephew, Ugolino in 1288 allied himself with Abp. Ruggieri degli Ubaldini, the leader of the Pisan Ghibellines, and by his assistance Nino was driven from the town. But in giving this aid the Archbishop's object had been to weaken his opponent's faction ; and before long he turned against him, with the result that Ugolino with his sons and grandsons were forced to surrender, and were imprisoned in a tower, where after eight months they were starved to death. The reason why Dante has placed Ugolino and Ruggieri in Antenora, where political traitors are found, is that they were both factious persons, who made the interests of the state subservient to their private ambitions. This was especially seen in their combining to expel Nino Visconti, in doing which Ugolino's aim was to secure for himself the sole authority in Pisa, while that of Ruggieri was to divide the Guelf faction, and so secure the triumph of his own party.

13, 14. *fuì* : the past tense is used because of the title *Conte*, in accordance with Dante's rule in treating of the world of spirits, that, while permanent conditions, such as a man's name and personality, are spoken of in the present tense, for those which have passed away, such as his title and dwelling-place, the past tense is used. The passages which most forcibly illustrate this

contrast are Purg. v. 88, '*Io fui di Montefeltro, io son Buonconte,*' and Par. vi. 10, '*Cesare fui, e son Giustiniano.*' In the present passage this is a reason for omitting *e* after *questi* in l. 14, though it is found in the great majority of the MSS.

15. *tal vicino*: i. e. so hostile a neighbour, having my teeth fixed in his skull.

22-4. *muda*: 'cage,' Engl. 'mew.' *della fame*: a tower which subsequently bore the name of 'la Torre della Fame' in the Piazza degli Anziani—now called Piazza dei Cavalieri—at Pisa. It has since been destroyed. *altri*: 'others.' As there is no evidence to show that any special person was afterwards imprisoned in the tower, this seems to be merely an anticipation on Ugolino's part that his political opponents would be incarcerated there.

26. *lune*: the MS. authority for this and *lume* is almost equally balanced (Moore, *Text. Crit.*, p. 357), but the meaning is strongly in favour of *lune*.

28. *maestro e donno*: 'huntsman-in-chief and leader.'

29, 30. *il lupo*: in a dream of starvation the 'famished' wolf was a natural image to present itself to the mind. It has often been maintained that Ugolino is here represented by the wolf, because that animal was an emblem of the Guelf party to which he belonged; and this interpretation of the symbolism would no doubt be suitable to the passage, because the struggle between Ugolino and Abp. Ruggieri was conspicuously one between Guelf and Ghibelline. But in all the other passages in the *Div. Com.* where *lupo* and *lupa* occur, the reference is, not to the Guelfs, but to elements of character, such as greed and avarice. Moreover, there does not seem to be any evidence that the wolf was used as a Guelf symbol in Italy, or that Dante and his contemporaries thought that the name Guelf was derived from Germ. *Wulf*; and in default of such evidence there appears to be hardly any ground for explaining *lupo* here in this manner. *al monte*, &c.: the Monte San Giuliano, which is interposed between Pisa and Lucca, to the N.E. of the former city.

31-3. *Con cagne*, &c.: 'the Archbishop had set in front of himself (suborned as his agents) Gualandi, &c. (three of the chief Ghibelline families in Pisa), accompanied by lean hounds (their attendants and retainers), eager and well-trained.'

35. **scane**: notwithstanding the correspondence in meaning to *sanna*, which is from the Latin, this word is probably derived from Germ. *zahn*.

37-9. **innanzi la dimane**: sub. *ora*, 'before the morrow morn.' **figliuoli**: by this are meant his sons Gaddo and Uguccione, and his grandsons, Anselmo and Il Brigata, who were sons of his eldest son, Guelfo. **domandar del pane**: from this and what is said in l. 45 we gather that the sons and grandsons also had had a dream of starvation.

46. **chiavar**: 'nailed up'; not 'locked,' for *chiavare* is used everywhere else in the *Div. Com.* of nailing, and the sound of the locking of the door would not have been sufficiently unfamiliar to cause their terror. The mistake arose from the misinterpretation of the story in Dante by Villani, who says (vii. 128), 'feciono chiavare la porta della detta torre e le chiavi gittare in Arno.' In Dante's description the sudden sound from without breaking in upon the tense stillness within recalls the 'knocking' in Macbeth, the effect of which De Quincey in a well-known paper has analyzed with much subtlety.

49. **Io non piangeva**: this is a fine instance of the 'grief too deep for tears.'

60. **manicar**: for *mangiare*; the corresponding form *manucar* is spoken of by Dante in the *De Vulg. Eloq.*, i. 13, ll. 17-9, as a Florentinism which had become antiquated. **levorsi**: for *si levarono*; cp. Inf. xxvi. 36.

70. **come tu mi vedi**: 'as surely as thou dost see me.'

75. **più che, &c.**: 'hunger did what sorrow could not do,' i. e. killed me. By others, however, this line is taken to mean that Ugolino ate his sons, and a passage in a chronicle of Cent. xiii. (printed by Villari, in his *I Primi due Secoli della Storia Fiorentina*, ii. p. 250) proves that some persons at the time believed that he did so. It is there said (under the year 1287), 'e così morirono d' inopia fame (*sic*) tutti e cinque, ciò fue il conte Ugolino, Uguccione, Brigata, Anselmuccio e Guelfo; e quivi si trovò che ll' uno mangiò de le carni all' altro.' Notwithstanding this, it is highly improbable that such was the case. In the first place, after eight days' fasting eating flesh is an impossibility, as a competent medical authority has definitely stated. Besides this, Buti, himself a Pisan, relates that after eight days—i. e. at the expiration

of the time mentioned by Dante—the bodies were taken out dead, and he gives no hint of any of them having been mutilated.

76. *torti*: 'askance,' the effect of hatred.

79, 80. *Pisa*: Villani (*loc. cit.*) regards the Pisans generally as having been guilty of the crime. *Del bel paese*, &c.: Italy is meant; in *De Vulg. Elog.* i. 8, ll. 40 foll., Dante distinguishes the districts where *ac*, *oil*, and *à* were used.

82. *Caprara*: now Capraia. This island and Gorgona lie off the coast of Tuscany to the southward of the mouth (*foce*) of the Arno.

85-7. *aveva voce*, &c.: 'was reputed to have deprived thee of thy castles by treachery.' Ugolino surrendered several Pisan castles to the Florentines and the people of Lucca; not however by treachery, but in order to save his country, which was then threatened by a league formed by those two peoples and the Genoese. By using the words *aveva voce* Dante avoids committing himself to a condemnation of him on this ground, though he regarded him as a traitor to his country on other grounds, as already explained. *porre a tal croce*: 'expose to such suffering'; cp. *Inf.* xvi. 43.

88-90. *l'età novella*: there is something of poetic exaggeration here, for Anselmo was the only one of them who was under age. *Tebe*: the stories of Oedipus, Antigone, Eteocles and Polynices, and others associated with Thebes, furnish a long catalogue of horrors. *gli altri due*: Gaddo, l. 68, and Anselmo, l. 50. *appella*: 'names.'

91. *là 've*: this is the ring called Tolomea (see l. 124), where those who betrayed their friends and companions are placed. These lie on their backs in the ice, facing upwards.

94. *Lo pianto*, &c.: 'their very tears prevent their shedding tears,' *pianto* being the frozen tears; the meaning is further explained in the following line, where *duol* ('grief') signifies the rising tears, and in *sugli occhi rintoppo* ('the obstacle on the surface of the eyes') are the frozen tears.

100-2. *come d'un callo*: 'as from a callous spot of flesh.' *stallo*: lit. 'abode'; take with *cessato*, 'had ceased to abide in,' 'had quitted my face'; cp. *s'astalla* in *Purg.* vi. 39.

105. *vapore*: 'exhalation'; as wind was caused by exhalations raised by heat, and in Hell there was no sun to produce

exhalations, Dante is surprised at wind being found there. Dante derived this view of the origin of wind, as Mr. Butler has pointed out, from Aristotle, *Meteorol.*, ii. 4. 1-4, where it is stated that the sun draws up two kinds of exhalations—the moist, which is the source of rain, and the dry, which is the cause of winds.

106-8. **Avaccio sarai, dove**: 'soon wilt thou reach a point, where'; for **Avaccio** cp. Inf. x. 116. **piove**: 'showers forth,' 'emits.' The cause was the motion of the wings of Lucifer, Inf. xxxiv. 46-51.

110. **crudeli**: 'wildly criminal'; he supposes that they are on their way to the final ring (1' *ultima posta*) or *Giudecca*.

117. **ir mi convegna**: 'may I be bound to go.' Dante desires to make with this person a compact which does not bind him. As he was going in any case to the bottom of the Pit of Hell, he considers that in using these words he lays himself under no obligation; see ll. 149, 150.

118. **Frate Alberigo**: one of the *Frati Gaudenti* (Inf. xxiii. 103). He invited to a banquet his brother and his nephew, with whom he had quarrelled, pretending to be reconciled to them; but he had ordered assassins to be in waiting, and towards the end of the entertainment gave them the signal, 'Bring in the fruit,' on which they entered and murdered the victims. This took place in 1285. Dante implies in what follows that *Frate Alberigo* was still alive in 1300, the date of his Vision.

119, 120. **quel delle frutta, &c.**: 'the dealer in the fruits of the evil garden' of treachery; with reference to the signal already mentioned. **dattero per figo**: 'a Roland for an Oliver' (*Longf.*).

121-3. **ancor**: 'already.' **nulla scienza porto**: it should be remembered that the dead, though they are acquainted with the past and the future, have no knowledge of the present; see Inf. x. 100-5.

124. **Tolomea**: the ring of those who have violated the ties of friendship and hospitality is so called from *Ptolemaeus* the son of *Abubus*, who slew *Simon the Maccabee* and his sons at a banquet under circumstances not unlike those of *Frate Alberigo*; 1 *Macc.* xvi. 11-7.

126. **Innanzi, &c.**: 'before *Atropos*—the third of the three Fates, who severs the thread of life with "the abhorred shears"—

sets it on its way,' lit. 'gives it motion' (*mossa*). The strange form of punishment which is here described seems to have been suggested to Dante by Ps. lv. 16, where it is said of traitorous friends, 'Let them go down *quick* (while they are still alive) into Hell.'

132. *Mentre che*, &c. : 'until its appointed time has fulfilled its course,' lit. 'has completed its orbit.'

133-5. *si fatta cisterna* : the Pit of Hell. *di qua retro*, &c. : 'winters here behind me'; *verna* refers to the chilling ice, *retro* to Branca d' Oria's position behind him upon it.

136. *se tu*, &c. : 'if thou hast but just now come down.'

137. *Branca d' Oria* : a member of the famous Doria family of Genoa. He caused his father-in-law, Michael Zanche, to be murdered in 1290 at a feast to which he had invited him. Both he and Frate Alberigo might have been in Caina, because they dealt treacherously with relations, but they are placed in Tolomea because the violation of the laws of hospitality was the greater crime.

142-7. *fosso . . . di Malebranche* : the fifth *bolgia*, or that of the jobbers, the devils that presided over which were called by the collective name of Malebranche, Inf. xxi. 37. *Michel Zanche* : cp. Inf. xxii. 88; the meaning here is, that before Michael Zanche reached the fifth *bolgia*, Branca d' Oria and a relative of his who was his accomplice reached this spot, and their bodies were occupied by devils.

149, 150. *gli ele* : on this indeclinable form see note on Inf. xxi. 102. *cortesia*, &c. : 'Twas courtesy to be churlish in dealing with him.' Courtesy changed its nature, when the subject of it was so base. It has already been noticed in note on l. 117, that Dante, by what appears rather like juggling with words, had avoided committing himself to any promise.

151, 152. *Genovesi* : the *hiatus* after this word is modified by the comma. *diversi D' ogni costume* : 'alien to all right conduct.'

154-6. *spirto di Romagna* : Frate Alberigo, who was one of the Manfredi family of Faenza in that district. *Cocito* : i. e. the frozen lake formed by its waters ; cp. Inf. xxxi. 123.

CANTO XXXIV

ARGUMENT.—The fourth ring of the ninth Circle is called *Giudecca* from Judas Iscariot, the arch-traitor. In it those who betrayed their benefactors are totally submerged in the ice. In the centre rises Lucifer, the traitorous rebel angel, whose body is half above, half below the ice; he has three faces, and his three mouths contain respectively the three greatest traitors whom in Dante's estimation the world had known—Judas, the betrayer of our Lord, and Brutus and Cassius, the betrayers of Julius Caesar, the founder of the divinely appointed system of the Empire. The Poets now pass the centre of the earth's gravity, which is at the middle of Lucifer's person, and, ascending in a direction opposite to that of their descent, ultimately regain the upper air.

LINE 1. Vexilla, &c.: this is an adaptation of the Passion Hymn of Fortunatus, Bp. of Poitiers in Cent. vi, which commences, '*Vexilla regis prodeunt, Fulget crucis mysterium.*'

7. un tal 'difcio: here, as in the case of the Giants (see note on Inf. xxxi. 31), an unusually surprising object is introduced by the aid of an intermediate stage in description.

9. grotta: 'hiding-place,' 'shelter'; whether this meaning is derived from that of 'cave' or that of 'rock' is not certain.

11. tutte: 'altogether'; cp. Inf. xix. 64; xxxi. 15.

13-5. sono a giacere: 'are lying.' *Quella . . . quella:* the clauses marked by these words are connected in meaning with *erte*; 'others are in a perpendicular position, one with his head, one with his soles upward.' The meaning of the four positions given in these lines is thus explained. Those who lie flat are such as have betrayed benefactors who were on the same level in society with them. Those who are in a perpendicular position, if they stand head upwards, have been traitors to benefactors inferior to them in station, if head downwards, to such as were superior to them. Those who have betrayed benefactors both inferior and superior to them, have both their head and their feet downward, so that they assume the form of an arc.

18. ebbe: i. e. before his fall; cp. l. 34.

19, 20. **Dinanzi**, &c.: 'he moved from before me'; Dante had sheltered himself behind Virgil, l. 8. **Dite**: this name is the classical equivalent of Lucifer, inasmuch as he is 'Lo imperador del doloroso regno,' l. 28. Dis, it should be remembered, is the proper Latin name of this divinity, that of Pluto having been borrowed from the Greek.

22. **fio**: 'weak.'

26. **fior d'ingegno**: 'aught of wit.' The origin of this meaning of **fior** is, that in early Italian *fore*, 'a flower,' is used for 'a slight thing.' *Fior* is sometimes a substantive, as here and in Purg. iii. 135, 'fior del verde'; sometimes an adverb, as in Inf. xxv. 144, 'se fior la penna abborra.'

27. **d'uno e d'altro**: 'both of life and death.'

30, 31. **io mi convegno**: 'I correspond to,' 'reach the measure of'; 'I approach nearer to the stature of a giant, than the giants reach the measure of his arms.'

33. **parte**: the arms.

34-6. **S'ei fu**, &c.: the meaning is—'If he was once exceeding fair, and then defied his Maker, well may he be the primary source of woe to men.' *Corruptio optimi pessima*: the same gifts which were resplendent in him before his fall, would produce intense malice and injuriousness after it.

38. **tre facce**: the three faces form a sort of antitype to the three Persons of the Blessed Trinity. The most probable view of their allegorical meaning is, that the pale sallow face denotes *impotence*, the black face *ignorance*, the red face *wrathful hatred*, these three qualities being the antithesis of those represented by the Persons of the Trinity, viz. *power*, *wisdom*, and *love*, as set forth by Dante in Inf. iii. 5, 6, where see note.

41. **Sopr'esso il mezzo**: 'just over the middle.' **Esso**, Lat. *ipse*, when it is used indeclinable, as here, and placed between the prep. and its case, adds precision to the statement; cp. Inf. xxiii. 54, 'Sopresso noi'; Purg. xxxi. 96, 'Sopr'esso l'acqua'; Purg. ii. 10, 'lunghezzo il mare.'

42. **si giungieno**, &c.: 'the three faces met at the crown,' lit. 'the place where the crest is' in birds.

45. **là**: Ethiopia. The Ethiopians are the typical black race. **s'avvalla**: 'flows down,' der. from Lat. *ad, vallis*; cp. *avvalliamo*, 'let us descend,' in Purg. viii. 43.

56. *maciulla* : 'a brake,' or instrument for breaking hemp or flax.

59, 60. *Verso il graffiar* : 'in comparison of the clawing,' Judas thus had the severest punishment, being torn by Lucifer's claws as well as by his teeth. *brulla* : 'bare'; in *Inf. xvi. 30* the form is *brolo*.

66. *non fa motto* : as being defiant of pain, like Capaneus in *Inf. xiv. 46*.

67. *membruto* : 'large of limb.' It has been suggested that Dante derived this view of C. Cassius, Caesar's murderer, by mistake from what Cicero says (*Cat. iii. 7. 16*) of L. Cassius, 'L. Cassii adipēs'; but the expressions do not very closely correspond. Plutarch—with whose writings Dante was not acquainted—implies that he was pale and somewhat weakly; *Caes.*, § 62; *Brut.*, § 29.

68. *la notte risurge* : in like manner when the Poets entered the Inferno we are told, 'Lo giorno se n' andava,' *Inf. ii. 1*; consequently twenty-four hours had now been spent there. The present time is nightfall of Easter Eve, whereas they entered at nightfall on Good Friday.

70-85. The process which is now described is this. Dante puts his arms round Virgil's neck, and Virgil lets himself down by the shocks of hair on Lucifer's body until he reaches his waist, where is the centre of gravity of the earth; there he turns round, so that his head is where his feet had been, and then he climbs up in the opposite direction, holding on to Lucifer as before, until he reaches a passage through the rocks which here close in.

71. *poste* : 'points of vantage,' i. e. the right moment and the right part of Lucifer's body, as is explained in the two following lines.

74. *Di vello in vello* : 'from one shock of hair to another.'

76, 77. *là dove*, &c. : 'by the thigh-joint (dove *la coscia* *Si volge*) just where the haunch is thickest.'

81. *anche* : 'once more.' Having passed the centre of gravity, and having turned round, they were now ascending in the opposite direction : of this Dante was not yet aware.

82. *Attienti ben* : 'hold fast by me.'

87. *Appresso*, &c. : 'thereupon he advanced towards me his wary step.' After first depositing Dante, Virgil lets go of Lucifer's hair, and reaches a safe foothold on the rock.

90. *vidili*: *li* is here used for *lo*.

91-3. *s' io divenni*, &c.: the meaning is—'those will best understand my perplexity, who, like the uneducated masses, are ignorant of the centre of gravity'; lit. 'let the dull folk, who know nothing of the point which I had passed, conceive whether I now became perplexed.' *travagliato*: this word is derived from Lat. *trabs*, 'a beam,' through the (hypothetical) Low Lat. *travare*, 'to build with beams,' 'pen in,' 'embarrass'; Skeat, *Etym. Dict.*, s. v. 'travail.'

96. *il sole*: the sun, whose name has been avoided during their passage through Hell, is now once more mentioned, since they have escaped from that place. *a mezza terza riede*: 'returns halfway to the third hour'; *terza* was the name of the first of the four divisions of the twelve hours of the day, computed from sunrise; consequently, if we reckon sunrise as 6. a.m., *mezza terza* will be 7.30 a.m. There is no contradiction between this and l. 68, where the time is given as nightfall, because here we are supposed to be in the southern hemisphere, where consequently it is morning, ll. 105, 118. The time has gone back (cp. *riede*) twelve hours, and Easter Eve is now beginning for the southern hemisphere; see Moore, *Time-References*, p. 55.

97-9. *camminata*: 'chamber'; strictly the word means 'a room with a hearth in it (*camera caminata*)'; cp. the *Consulte Fiorentina* for Feb. 22, 1279, 'congregatis dominis xii^{im} . . . in pallatio Comunis in *caminata* Potestatis.' In the present passage the antithesis is between a palace-chamber and a dungeon (*burella*). *disagio*: 'deficiency.'

104. *poc' ora*: 'short time'; cp. Purg. ii. 93, *tanta ora*, 'so long time.'

108. *vermo*: 'worm,' i. e. loathsome reptile; cp. Inf. vi. 22, of Cerberus. *fora*: 'pierces,' i. e. passes from one part to the other, being partly in both hemispheres.

109. *cotanto quant' io scesi*: 'for so long as I was descending.'

110, 111. *il punto*, &c.: the centre of gravity; cp. *Conv.* iii. 3. ll. 10, 11, 'la terra sempre discende al centro.' The authority for this doctrine was Aristotle, *De Caelo*, iv. 1. 7.

112-5. *l' emisferio*: by this is meant the southern hemisphere, while that to which it is *contrapposto* is the northern hemisphere.

'The great continent' (*la gran secca*) which covers the latter of these is the dry land on its surface; and in Dante's time all the dry land on the face of the globe was supposed to be confined to that hemisphere. The *colmo* or 'culminating point' of the northern hemisphere is the zenith of Jerusalem, the scene of our Lord's death, for that place was regarded as the centre of the habitable world. This last idea seems to have been derived from Ezek. v. 5, 'This is Jerusalem: I have set her in the midst of the nations, and countries are round about her.'

116-21. Virgil here answers more specifically Dante's three questions (ll. 103-5) about (1) the position of the ice, (2) the sudden change from evening to morning, (3) the position of Lucifer.

116, 117. *Tu hai, &c.*: the answer to the first question is, that the ice of the ring of the *Giudecca* forms a small circle on the one side of the centre, and the rock on which Dante now is (ll. 85, 86) forms a small circular space corresponding to this on the other (*Che l' altra faccia fa*).

118. *da man*: see note on Inf. i. 37.

121, 122. *Da questa parte*: on the side of the southern hemisphere. *si sporse*: 'rose out of the sea.' According to the story here given, which appears to have been Dante's own invention, there was originally land in the southern hemisphere, and when Lucifer fell there, this sank through fear of him, and reappeared in the northern hemisphere.

125, 126. *Per fuggir, &c.*: 'to escape from him, the earth which is seen on this side of the globe (i. e. that which forms the Mountain of Purgatory) left its place void, and rushed upwards.' This is suggested to explain the formation of the chasm through which the Poets now ascend to the upper air, and at the same time that of the Mountain of Purgatory, which rises above, and which is supposed to have been formed by the earth thus thrown up.

127, 128. *Loco è, &c.*: these two lines are a description of the cavity by which the ascent is made. 'In the heart of the earth there is a place, which reaches away as far from Lucifer (*Belzebù*) in one direction as Hell extends in the other'; both of them reach from the centre to the circumference of the earth. *Iaggiù*: 'below'; Dante speaks from the point of view of one on the

earth's surface. **la tomba**: the Inferno generally, which is called *fossa* in Inf. xiv. 136.

129. **non per vista**: it is invisible in the darkness.

130. **un ruscelletto**: this rivulet is generally regarded as being formed by the water of Lethe, which flows from the summit of the mountain of Purgatory; and the idea that the sins that are washed away from the memory by Lethe should pass into Hell is a natural one. But there is no evidence in the poem to show that the two streams are connected with one another; indeed, in Inf. xiv. 136, 137 Virgil clearly intimates that Dante would not see Lethe before he reached the Earthly Paradise.

132. **Col corso ch' egli avvolge**: 'in its tortuous course.' **poco pende**: 'has not a steep fall'; the subject is *che* in l. 130.

137. **Tanto che**: 'until.' **delle cose belle**: 'some of the beautiful objects,' i. e. some of the stars; afterwards they see the whole array of stars.

139. **le stelle**: from Purg. i. 13-21 we learn that these were the stars of early morning, so that the time might be about 5 a. m.; and as it was 7.30 a. m. on the previous morning when they commenced the ascent (*supra*, l. 96), the ascent would have occupied about 21 hours; see Moore, *Time-Ref.*, p. 53. On the force of the word **stelle**, with which each of the three *Cantiche* of the poem ends, see note on Par. xxxiii. 145.

This book should be returned to
the Library on or before the last date
stamped below.

A fine is incurred by retaining it
beyond the specified time.

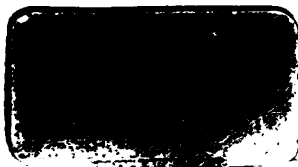
Please return promptly.

2738
CANCELLED
MAR 1974
DUE MAR 11 H
31.21
3188
BOK DUE-WID
FEB 20 1978
98989157

4391933
JAN 18 1974 H
JAN 18 1974

CANCELLED

1384582
JAN 18 1985



DN 169.4.5

Dante: La divina commedia.

Widener Library

006758586



3 2044 085 950 640